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APPLICATIONS for Positions on the FRONT PAGE should be addressed to the Advertisement Manager.

THE THEATRE GOERS' GUIDE

List of West End Theatres open, with address, 'phone number, current attraction, and time of starting the performance.

ADELPHI (Strand).—"The Boy," 8, Wed., Sat., 2. Gerr. 2648.

APOLLO (Shaftesbury-avenue). — "Inside the Lines," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3243.

COMEDY (Panton-street). — "Bubbly," 8.15. Mon., Fri., Sat., 2.15. Gerr. 3724.

CRITERION (Piccadilly-circus). — "A Little Bit of Fluff," 8.30. Wed., Thurs., Sat., 2.30. Regent 3365 and Gerr. 3844.

DALY'S (Leicester-square).—"The Maid of the Mountains," 8. Tues., Sat., 2. Gerr. 202.

DRURY LANE (Catherine-st., W.C.).—Sir Thomas Beecham's Autumn Season of Grand Opera in English. "Samson and Delilah," Wed. Mat., 2.15; "Boris Godounov," Wed. evening, 8; "Magic Flute," Thurs., 8; "Madame Butterfly," Fri., 8; "Faust," Sat. Mat., 2; "Marriage of Figaro," Sat. evening, 8. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane).—"The Thirteenth Chair," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 314.

GAIETY (Strand). — "Theodore and Co.," 8. Wed., Sat., 2. Gerr. 2760.

GARRICK (Charing Cross-road). — "The Saving Grace," 8.30 (Monday excepted). Tues., Thurs., Sat., 2.30. Gerr. 9513.

GLOBE (Shaftesbury-avenue). — "The Willow Tree," 2.30. Wed., Sat., 8.30. Gerr. 8722.

HAYMARKET (Haymarket).—"General Post," 8.30. Mon., Wed., Thurs., Sat., 2.30. Regent 6030.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

LONDON PAVILION (Piccadilly-circus).—"A Kiss or Two," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 3886.

LYCEUM (Wellington-street).—"Seven Days' Leave," 7.45. Wed., Thurs., Sat., 2.30. Gerr. 7617-8.

LYRIC (Shaftesbury-avenue). — "Romance," 8.15. Wed., Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane).—"Trelawny of the 'Wells,'" daily 2.30. Thurs., Sat., 8.15. Regent 4466.

OXFORD (Oxford-street).—"The Better 'Ole," 2.30 and 8. Gerr. 3934.

PLAYHOUSE (Charing Cross).—"The Yellow Ticket," 8.30. Thurs., Sat., 2.30. Gerr. 3970.

PRINCE OF WALES'S (Coventry-st.). —"Carminetta," 8.15. Mon., Wed., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-avenue).—"Brewster's Millions," 8.30. Mon., Wed., Sat., 2.30. Gerr. 9437.

ROYALTY (Dean-street). — "Billeted," 2.30. Thurs. and Sat., 8.15. Gerr. 3855.

SAVOY (Savoy-court, Strand, W.C.).—"The Invisible Foe," 8.30. Wed., Sat., 2.30. Gerr. 3366.

SHAFTESBURY (Shaftesbury-avenue).—"Arlette," 8. Wed., Sat., 2. Gerr. 6666.

STRAND (Aldwych).—"Wild Heather," 2.30. Wed., Sat., 8.30. Gerr. 3830.

VAUDEVILLE (Strand). — "Cheep," 8.15; Tues., Thursday, Sat., 2.15. Gerr. 3815.

WYNDHAM'S (Charing Cross-road).—"Dear Brutus," 8.30. Wed., Sat., 2.30. Regent 3028.

VARIETY THEATRES.

ALHAMBRA (Leicester - square). — "Round the Map," 8.15. Wed., Thurs., Sat., 2.15.

COLISEUM (Charing Cross).—Ellen Terry, Mrs. Langtry, George Graves, Evelyn and St. Helier, Waters and Morris, &c. 2.30 and 8. Gerr. 7541.

LONDON HIPPODROME (Cranbourn-st.).—"Zig-Zag," 2.30 and 8.30. Gerr. 650.

PALACE (Shaftesbury-avenue).—"Cash on Delivery," 8.25. Wed., Sat., 2.15. Gerr. 3834.

PALLADIUM (Argyll-street, W.).—Little Tich, Wilkie Bard, Lorna and Toots Pounds, Florence Smithson, Farr and Farland, Carlton, Garadini, The Jees, Sylvester and Co., 2.30, 6.10, and 9. Gerr. 1004.

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The British Remedy.

Owbridge's

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FIRST NIGHTS OF THE WEEK.

THE FRENGH PLAYERS.

The last performance of the first theatrical season (1916-1917) of the "French Players" was given at the London Pavilion on Sunday afternoon. Fortunately—for the combination of plays that were either classics or deserved to be, and first-class acting, helped materially to mitigate the dreariness of dull and heavy afternoons last winter—a second season is to commence shortly.

The first of the two plays given on this occasion was:—

"LE CARROSSE DU SAINT-SACRAMENT."

Comedy in 2 Acts, by Prosper Mérimée.

Don Andrès de Ribera .. Jules Delacre
Martinez ..... Fernand Léane
Balthasar ..... Jean Maréchal
Camila Périchole .... Yvonne Arnaud
Le Licencié Thomas D'Esquivel
Lucien Mussière
L'Evêque de Lima .... Arthur Viroux

It was produced for the first time at the Comédie Française in March, 1850. It is a delicious little comedy of manners, lightly and exquisitely sketched, showing how a woman who is both pretty and clever can turn the most untoward incident to her own advantage and use the most irascible and the most saintly of men to twist around her slender fingers. The lady is an actress, La Périchole, mistress of elderly and gouty Don Andrès de Ribera, Viceroy of Perou. Adroitly she turns his jealousy—which we are allowed to believe is well-founded—to fear lest in her feigned indignation she should leave him for ever, and he presses on her the gift he has hitherto refused: carriage, horses and coachman. Don Andrès' fury is again aroused when he hears that the lady has used his offering to flaunt and shatter her rival, and has caused a scandal at a church festival. In comes the charming minx on the arm of the bishop, playing Miss Penitence to perfection, completely subjugating both laity and clergy by her pretty mock-humility and the presentation of the coach to the church. The chief parts (2) to Mlle. Yvonne Arnaud, enchantingly demure and dainty as La Périchole, and to M. Jules Delacre, delightful as her gouty, bad-tempered but fond protector. A small part, that of the secretary, was particularly well played by M. Fernand Léane.

This was succeeded by

"L'AMIRAL,"

Comedy in 2 Acts, by Jacques Normand.

Blasius Van Der Trop
Jean Maréchal
Annette ..... Georgette Meyrald
Jacqueline ..... Lucienne Dervyle
Krélis Van Der Beck
Lucien Mussière
Le Capitaine Marius .... Yvan Servais
Flageolet ..... Jules Delacre
Madame Van Der Beck
Fernande Dépernay

A broader, more farcical type of comedy, written in verse, played originally at the Comédie Française, June, 1893. It provided another excellent opportunity for M. Jules Delacre, of which this fine comedian fully availed himself.

The action of the play takes place in Holland, the land of the tulip, and it tells of two fond hearts parted by stern and acrimonious parents, competitors in bulb culture. To appease his mother and her father, young lover Krélis will present each with a specimen of the most precious of all tulip bulbs, "The Admiral." Alas! one of the great twain is eaten in mistake for an onion by a ridiculous French hussar, and the other would have been crushed beneath the heel of another fire-eater had the two old people not consented to a double wedding (1) the parents, (2) their children.

The charm of the play lies in its lightness, its deftness, its glorious gaiety, and beautifully were these qualities represented by the players on Sunday afternoon, although M. Ivan Servais was a little disappointing as the domineering Capitaine Marius, probably because he appeared insufficiently acquainted with the part. Mlle. Georgette Meyrald gave a clever performance of a Dutch serving-maid, and M. Lucien Mussière was fervent and graceful as the lover.

MABEL KOOPMAN.

PRECEDING "A KISS OR TWO."

A new act introducing Miss Haidee de Rance, fresh from her triumphs in "Smile" at the Garrick, with her "Sister Hero," was put on in front of "A Kiss or Two" at the London Pavilion on Monday, and scored an immediate success. Miss Hero de Rance opens the programme with her "Rustle of Spring" pianoforte solo, which she plays very cleverly, and then Miss Haidee, dressed in a charming confection of pink and black, graces the stage, playing with rare technique and feeling "Hejre Kato." "Underneath the Stars" is then sung very sweetly by Miss Haidee, followed by a violin excerpt, and finally a joyous medley of popular songs. The new act is an excellent one, and a brilliant future for it can be safely predicted.

We learn that it was Miss Katie Marsh who played Cecily Debenham's part after the first scene on Monday, November 12, in "Zig-Zag."

'WHEN KNIGHTS WERE BOLD.'

Truly the successful farce may say with Tennyson's Brook, "Men may come and men may go, but I go on for ever." Penley and James Welch have come and gone, but "Charley's Aunt" and "When Knights Were Bold," plays at one time indissolubly connected with the names of these two actors, pursue their merry way, outliving all but the most vigorous of melodramas and the greatest of classics.

"When Knights Were Bold," by Charles Marlowe, came again to London on Saturday afternoon for a season at the Kingsway Theatre, produced, presented, and played by Mr. Bromley Challenor. When we saw it on Monday afternoon, the theatre was largely patronised by men

MR. BROMLEY CHALLENOR.

in khaki and in blue. In the row behind us there was a party of half a dozen young Belgian officers, and the way in which they howled with mirth and bubbled up with laughter, and gaspingly translated the jokes into French, was ample testimony of the undying youth of the farce and the excellence of its interpretation. Just as formerly it was all James Welch, now it is all Bromley Challenor, curiously like his great little predecessor in some ways, totally different from him in others. Mr. Challenor plays Guy de Vere with the gay, light-hearted irresponsibility that the part demands, and is most excellently easy in manner throughout, never attempting to force the pace, but keeping everything going with tremendous gusto. He has very good support in the pretty, plaintive Lady Rowena of Miss Marjorie Bellairs, a natural and charming actress with a singularly sweet voice. Mr. Edward Y. Rae as the Dean, Mr. James Craig as Wittle, Mr. Ernest Legh as Isaac Isaacson all play well, and Miss Violet Ellicott, Miss Talbot-Daniel, and Miss Ruby Warneford do good work among the ladies.

"GIVE AND TAKE."

Comedy, in Three Acts, by Ronald Jeans, Produced at the Liverpool Playhouse, Thursday, Nov. 15.

Richard Standish ....George Dewhurst
Baldwin ..... Reginald Gatty
Mark Bastiman ..Aubrey Fitzmaurice
Cicely Mordaunt ....Eileen Thorndike
Desirée Delage ..... Doris Lloyd
Patrick O'Flanagan..J. Rice Cassidy
Rev. James Mordaunt
Bernard Copping
Mrs. Mordaunt .....Gertrude Gilbert
Miss Priscilla Mordaunt
Dorothy Dewhurst
Betty Mordaunt .....Peggy Paterson
Sam Hobbs .....Rathmell Wilson
Elsie ..... Hilda Harris

Briefly, the story is that a wealthy young bachelor, named Mark Bastiman, suddenly adopts the notion of becoming poor, in order to learn "how it feels," he fixing his own allowance at 25s. weekly, giving strict orders that no more should be sent to him, no matter how urgent his message for help might be. In his travels he picks up a ragged, comic Irishman, who teaches him the art of housebreaking in order to secure a meal. With the object of helping a girl out of a difficulty, Bastiman extracts notes from a letter, an offence which is not recognised by the family he is staying with, who regard it as an act of chivalry towards a distressed female. And that is the young man's experience of being poor for a few hours.

Every thanks were due to the producer, Mr. Percy Foster, for his stage settings: and to the company for their strenuous efforts. Among the principal artistes were Messrs. Reginald Gatty (a capital type of manservant), Aubrey Fitzmaurice (Mark), Bernard Copping, Miss Thorndike, Miss Doris Lloyd (admirable as the discharged milliner whose lost situation induced the rich man to change his condition of life), and Miss Dorothy Dewhurst (a finished type of a clergyman's maiden sister).

"Wild Heather," at the Strand Theatre, is being given every afternoon this week, and this (Wednesday) and Saturday evenings at 8.30.

THE NEW "BUBBLY."

What exactly constitutes a "second edition" in the world of revue? How far must it differ from the original version in order to fulfil its implication? Suppose some pittite, having been induced to part with another half-crown by the announcement that "Clasp Me, Clara!" had gone into a second edition, considered that he had not been given a fair measure of innovations for his money and brought an action—what sort of chance would he stand? A judicial definition of the vexed term would certainly prove a useful guide to managers and public alike. And a case which provoked it would prove not only entertaining in itself, but, I venture to suggest, an excellent basis for a new scene in the second edition of any revue.

The new "Bubbly" at the Comedy does not contain many new features. In fact, it contains only two. But these two are good enough, and the old ones remain fresh enough to insure Mr. Charlot against any sling of complaints. "Ideas of a Perfect Day" is a comical-topical-satirical quartette in which four characters, each with a very patly turned verse to sing, expound their several views of heaven-on-earth. Miss Phyllis Monkman as a flag seller catalogues the joys of her profession, not the least of which is the opportunity afforded to "quite nice" girls for entering into conversation with delightful officers to whom they haven't been introduced. Mr. Gilbert Childs as an Allotment Worker recounts his dreams of mammoth marrows and the dark catastrophe he desires to befall his neighbours' plots. Miss Margaret Campbell, as a Munition Worker, explains how, what with spare gramophones and things, she is doing so well for herself that she would like the war to go on for ever (a well-written verse, but I'm glad for the peace of the evening that there were apparently no munition workers in the auditorium). While Mr. Arthur Playfair, as a Private Soldier, informs us, among other things, that his idea of Paradise is to get up at twelve, have the colonel manicure his nails, and

"Do what our lieutenant does
From [illegible] to [illegible]
At [illegible] admirable [illegible]
[illegible] Bubbly [illegible]
[illegible] stamped.

The other new item is entitled "Peace-time Prophecy," and, as I say, are two of them. The first suggests what will happen to Old Bill after the war (which the author hopefully gives only one more year to run). Old Bill will come home seeking rest and quiet, but he will find England the worst 'ole of all: no peace anywhere. Aliases will not avail him—not in that moustache. Throngs of admirers will line the streets outside his lodgings. Just as he is about to settle down quietly, a journalist will drop in to ask him for the serial rights of his reminiscences. Then a lady from the halls will disturb his peace by bouncing through the door and beseeching him to join her in a "duo." A duchess whom he has never seen before will pester him with an invitation to the altar. Finally Captain Bairnsfather himself will appear upon the scene, and Old Bill will shoot him. There are some good lines, as when Old Bill embarks upon the tallest tale of the war ever told with the words, "I joined up in 1917 with a 'Ome Service Battalion," but the prophecy misses fire because it is impossible to tell what it is aiming at. Old Bill does not exist. You might as well prophecy on what will happen to Uncle Toby, or Alice in Wonderland, or the Scarlet Pimpernel after the war. Unless, of course, you take Old Bill as the symbol of the new Tommy Atkins—in which case the great popularity here suggested strikes one as tragically improbable and out of accord with precedents.

The second "Peace-time Prophecy," however, presents no difficulties and is excellent fooling. When Major Blount comes back from the wars and spends his first evening at home, his fashionable little wife provides him thoughtfully with every comfort. But comfort is no longer in his line. He has "got militarism." His collar is too stiff. He tears it off. The drawing-room chairs are too soft. He orders his servant to bring a board. The lighting is all wrong. He gets in a packing-case (and the drawing-room so smart and all!) and settles down to read by the light of a candle stuck in a bottle. Bedtime? Right! But he's not going to bed in a bed. Can't rest in anything but his "flea-bag." In which he composes himself upon the floor. But—damn the silence! Something's wrong with the sky, too—there's no life in it. Sleep is impossible in this infernal quiet. "Hi, Simmons! get the gardener to let off a few fireworks outside, and you keep banging and rattling and buzzing things right by my ears." Pandemonium reigns. The sky becomes filled with coloured lights. Poor Mrs. Blount sobs her heart out. And the colonel drops off seraphically as the curtain descends to a rattle and a bang and a whiz.

It is, perhaps, underpraising this second edition to say that there's as good stuff in "Bubbly" as ever came out of it.

HERBERT FARJEON.

The Old Vic.

"King John," the play with which "The Old Vic" started the present season, will be repeated on Monday, Wednesday, and Friday evenings, and on Wednesday afternoon. A matinée of "The Tempest" will be given on Thursday. The operas on Thursday and Saturday evenings will be Mozart's "Marriage of Figaro," and on Saturday afternoon "The Daughter of the Regiment."

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Vacant Dec. 31, Jan. 7, 14.
This, T. R., Leicester (8th visit).
Next, Hippo., Nuneaton (6th visit).

"THE MILLIONAIRE AND THE WOMAN."
By Charles Darrell.
Thanks to Mr. John Coulson for contract for return visit—my 14th contract for the Theatre Royal, South Shields.
Vacant April 15, May 13, July.

"A PITMAN'S DAUGHTERS."
By Frank Price.
And
"A LOVE MARRIAGE."
By W. V. Garrod.
The cast includes:—
MR. WILLIAM CALVERT.
Reference invited to Mr. John Coulson regarding the fortnight's visit to South Shields—return visits. Second week considerably better than the first.
Thanks to Mr. H. Medrington for 9th contract for Spennymoor, to Mr. Hamilton Baines for offer of Hippodrome, Bishop Auckland, to Mr. Harry Bawn for offer of Empire, Edmonton, and to Mr. Harry Pennington for offer of August Bank Holiday at Metropole, Bootle, for "A Love Marriage."
Vacant Jan. 14, 21 (?).
Thanks to Mr. J. C. Burnett for 5th contract for Methil.
This, T. R., Seaham Harbour (9th visit).
Next, T. R., Jarrow (6th visit, two weeks).

"LOVE LEVELS ALL RANKS."
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Reference invited to Mr. Fred Baugh regarding the production at Battersea.

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Touring three successful Domestic Comedies.
Sixth year of Continuous Tour.
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On Tour,
"Rosemary," "David Garrick," and "The Cigarette Maker's Romance."
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THEATRE ROYAL, BIRMINGHAM.

MURRAY KING and CHARLES CLARK,
By arrangement with
Mr. Frank Curzon and Miss Gladys Cooper, will tour
"THE YELLOW TICKET."
By Michael Morton.
Tour starts in February.

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LYCEUM THEATRE, EDINBURGH.
All inquiries in connection with the above Company and applications for permission for Amateur Performances of the Operas by Sir W. S. Gilbert and Sir Arthur Sullivan can be made direct to
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THE O'MARA OPERA CO., LTD.
Sixth Year of Tour.
Managing Director, Mr. Joseph O'Mara.
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THE CARL ROSA OPERA CO.
The Oldest Opera Company in the World. (Established 1871.)
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LEIGH LOVEL
and
OCTAVIA KENMORE,
in
"GHOSTS."
Twelfth year with Ibsen's Plays.
Nov. 25, Opera House, Blackpool.

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MME. SERAPHINE ASTAFIEVA, Premiere Danseuse, from the Imperial Opera, Petrograd, and the Royal Opera, Covent Garden, and Drury Lane. The Swinburne Ballet from the Coliseum, August, 1917. At liberty. Also for Ballet Productions with Own Trained Pupils and as Maitresse de Ballet.
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Emotional Lead, Light Com., Heavy, &c. At liberty; can join at once. 38, Kelearn-road, Catford, London.

MISS EDITH BLANDE (Mrs. Austin Brereton), Criterion Theatre, W. Christmas, Theatre Royal, Glasgow.

MISS LILIAN CHRISTINE.
"Seven Days' Leave."
Nov. 19, Grand Theatre, Southampton.

MISS MAUDE S. DRURY.
Mrs. Alving, "Ghosts." On tour. Per., 21, Rivercourt-rd., Ravenscourt Park, W. 6.

LITTLE ELVIRA HENDERSON thanks Mr. N. Carter Slaughter for releasing her. Engaged for Blossom, in "British to the Backbone." This, Hippo., Richmond.

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MISS LILIAN WARDE.
Mrs. Langtry's Co.
Coliseum.

MISS GRACE WARNER.
Disengaged until Easter. Offers invited. 24, Trafalgar-terrace, Swansea.

MR. CHARLES ALDRED.
Gen. Man.; "Damaged Goods" Co. (1). This, Lyceum, Sheffield; next, Royalty, Chester.

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MR. TOM BLACKLOCK.
Palace, Blackpool.
Disengaged Dec. 3.

MR. CHARLES BOULT.
Disengaged for good Christmas tour as General Manager. 6, Denton's, Green-lane, St. Helens.

MR. H. T. BRICKWELL.
Managing Director,
Canterbury Theatre of Varieties, S.E.

MR. W. H. CAVENDISH.
L. Com. Char., Aris. Old Men, Legitimate. Town Dis. Putney Heath, S.W.

MR. EDWARD CRANSTON.
Disengaged Dec. 18.
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MR. and MRS. WALTER DALE.
Dis. Com., Soubrette Juv. Dis. Lion Cottage, High-lane, near Stockport.

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Juvenile Lead, Light Com. Disengaged Dec. 17. Offers invited. Thanks Arthur Roseberry, Esq., Lyceum, Strand, for offer. This, O. H., Buxton. Next O. H., Harrogate.

MR. ERNEST DARE.
MISS M. LOWE-DARE. Disengaged. 4, Park-place, St. James's, S.W.

MR. ARTHUR ELWYN, Leading Parts, disengaged. C/o Parfitt, 41, Eastcott-hill, Swindon.

MR. WALTER GAY. Leading Business, Disengaged Dec. 3. 31, Hamilton-gardens, N.W. 8.

MR. PHILIP GORDON, Comedy, Old Men, disengaged. County Hall, St. Albans.

MR. FRED GROVE.
T. R., Birmingham. Next, P. G. T., Folkestone. Disengaged Dec. 10.

MR. ALFRED HARDING.
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Add., 50, Pelham-rd., Wimbledon, S.W. 19.

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Disengaged. Town only.
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Character, Comedy, Old Men.
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"The Double Event."
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"Mr. R. H. Lace's Biondello is perfect." Arrangements complete. A. A.

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En route, or "Rostrevor," Poulton-le-Fylde. Own Tour.

MR. JERROLD MANVILLE,
Manager, "Story of the Rosary" Co., Disengaged Dec. 1. Alexandra T., Hull; next, Court, Warrington.

MR. WILLIAM MATTHEWS.
Adelphi Theatre.
Re Nita Rae's plays for tour stock, or cinemas, address,
4, Ordnance-rd., St. John's Wood, N.W.

MR. and MRS. EDMOND O'GRADY (Clara Spillard). Dis. Dec. 3. Comedy, Char. Com., "The Silver King Co. T. R., Huddersfield. Next, T. R., Chatham.

MR. GEORGE P. POLSON,
Disengaged Dec. 10. P.G.T., Folkestone; next, D.P.T., Eastbourne.

MR. LEONARD ROBSON.
Arrangements complete.
"Langdale Chase," Windermere.

MR. ARCHIE SELWYN,
This week, "Jerry" Co., T.R., Canterbury; next, 32, Regent-street, W.

MR. GEORGE TRAILL.
Dis., Char. Parts or Old Men.
27, Charrington-street, N.W.

MR. EDWIN TURNER, Leading, Heavy, or Character business. Management. Disengaged Nov. 24; ineligible. 68, Sayer-st., New Kent-rd., S.E., or Empire, Camberwell.

MR. FREDERICK VICTOR.
Capt. Woodhouse, "Inside the Lines." King's Theatre, Hammersmith.

MR. ERNEST WATTS-TYE.
Juv. parts. Dis. This, 19, Faircroft-av., Handsworth, Birmingham. Next, 32, Regent-st., W. 1.

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WANTED, Scenic Artist (resident) for Farnworth, to paint and touch-up pantomime and stock. Must be good colourist. MORTON POWELL, Theatre Royal, Merthyr Tydvil.

EXCELLENT SCENERY and Appointments for 10 productions, including drop scenes, side wings, borders, frames, canvases, movable platforms, theatrical properties, staircases, and timber. For Sale by Auction by
ROBT. W. FULLER, MOON & FULLER, by direction of Miss Lilian McCarthy, at No. 1, Peckford-place, Brixton, on Friday, Nov. 30, at 12.30 o'clock. Catalogues at the Auctioneers' Offices, 85, High-street, Croydon.

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Contracts solicited.
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FOR SCOTCH PANTOMIMES.
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Monday, Dec. 3, 11 a.m.
THEATRE ROYAL, EDINBURGH.
Monday, Dec. 3, 11 a.m.
THEATRE ROYAL, GLASGOW.
Monday, Dec. 3, 11 a.m.
All communications to
GEO. T. MINSHULL,
Lyceum Theatre,
Edinburgh.

WANTED ADVERTISEMENTS

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COMPANIES WANTED.

MILTON BODE AND EDWARD COMPTON'S THEATRES.
WANTED, First-class Companies for KENNINGTON THEATRE, S.E. Jan. 28, Feb. 4, 11, 18, March 4, on.

COUNTY THEATRE, READING.
Jan. 28, March 18, 25, April 1, 8, on.

OPERA HOUSE, LEICESTER.
April 1, May 20, Aug. 5, on.

ROYALTY THEATRE, CHESTER.
Feb. 25, April 22, June 3, 10, on.

HUDDERSFIELD.
Jan. 28, Feb. 11, 25, March 4, 18, April 1, on.
Good Revues, Twice Nightly.

OPERA HOUSE, NORTHAMPTON.
The Opera House is the only building in Northampton holding a Dramatic Licence.
Feb. 4, March 18, 25, April 22, May 6, on.

THEATRE ROYAL, LEICESTER.
Jan. 21, Feb. 11, 18, 25, March 4, on.

Add., MILTON BODE, Theatre, Reading.
WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
April 22, 29, May 20, June 10, on.
GRAND THEATRE, LUTON.
April 1, May 20, June 17, on.
THEATRE ROYAL, CANTERBURY.
Wire for Dec. 3 (through disappointment), Feb. 18, March 4, 11, 25, April 1, on.
E. G. FALCON, County Theatre, Bedford.

ROYAL ARTILLERY THEATRE AND OPERA HOUSE, WOOLWICH.
Lessee and Manager, F. R. Littler.
WANTED, First-class Attractions only. Vacant Dates, Jan. 14, 28 (?), March 4, Easter, onward, with exceptions. The Very Best Attractions Booked and Rebooked.
Re dates, JAY and MANN.

WANTED, First-class Attractions, Musical Comedies, Dramas, Revues, for immediate and spring dates. Full particulars and list of bookings. If you have a new production, I will give you an opening date.
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Variety Musical and Dramatic Agents, 18, Charing Cross-road.

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SEATING CAPACITY, 1,600.
WANTED, First-class Musical, Dramatic and Revue Companies.
Bookings include "Peg o' My Heart," "Damaged Goods," "Glad Eye," "Pair of Silk Stockings," "Prince and the Beggar Maid," "Ghosts," "All Change Here," "All British," "Three Weeks."
NOW BOOKING SPRING DATES.
Have two immediate weeks vacant through transferring.
"Damaged Goods" played to over £750, and with air raids.
First-class companies play to big business.
All communications direct to sole agents:
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'Phone, Gerrard 7124.
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NEW THEATRE, WINDSOR.
MANAGER, J. E. BULL.
WANTED, strong West End Attraction for Dec. 10.
Also Pantomime for Jan. 7.
Other vacancies Jan. 14, 28, Feb. 4, on.

BRITANNIA THEATRE,
HOXTON, N.E.
The largest and most successful Pantomime House in London.
WANTED, Twice-Nightly Pantomimes, Jan. 14, 21, 28.
Must be first-class attraction or useless.
BERT. BROADBRIDGE, Manager.

DALSTON THEATRE, N.E.
WANTED, First-class Once Nightly Attractions, Nov. 26, Dec. 10, Jan 28, Feb. 18, 25, and onward.
Apply, J. LANGDON LEE.

THE NORTHERN THEATRES CO., LTD.
WANTED, to complete Spring Bookings, First-class Companies.
THEATRE ROYAL, BURY.
Jan. 28, March 18.
THEATRE ROYAL, ROCHDALE.
Jan. 21, Feb. 11, March 11, 18, 25.
THEATRE ROYAL, BLACKBURN.
Jan. 14, April 8, 15, all May.
THEATRE ROYAL, HALIFAX.
Feb. 18, March 11, April 8, 29, all May.
THEATRE ROYAL, DEWSBURY.
Jan. 14, 28, Feb. 4 18.
OTTO C. CULLING,
Booth Cot, East Sheen, London, S.W. 14.

WANTED, First-class Company for PERTH THEATRE, Dec. 24, 6 nights. A good date for the right show. Mr. Savile is prepared to give reasonable guarantee or certainty for suitable attraction (not Drama).
Also Vacant, PERTH, Jan. 7, 14.
Apply, J. H. SAVILE, Paisley Theatre.

NEW PALACE THEATRE, RADCLIFFE (LANCS), seating capacity 1,500.
NEW PALACE THEATRE, RAWTENSTALL (LANCS), seating capacity 1,200.
These Theatres have been entirely newly decorated, and are now run on modern lines. Both stages are capable of any production.
Have
Immediate
Vacancies.
WANTED,
Musical Comedy,
Revue,
Opera,
Pantomime,
Drama.
Running alternately with Full Variety Programmes.
Correspondence (stating fullest particulars) to J. LEO CONNOR,
New Palace Theatre,
Radcliffe, Lancs.

WANTED, Companies, GRAND THEATRE, ABERAVON. Still a few vacancies for Spring, 1918.
Note. — This Theatre is now under entirely new management, and advantageous terms are offered for sound attractions. Also it is the only theatre in Aberavon.
All coms., MANAGER, Grand T., Aberavon.

COMPANIES WANTED.

ARTHUR CARLTON'S THEATRES.
WANTED, Companies.
THEATRE ROYAL, WORCESTER.
Vacant May 13, 20, 27, July 1, 15, 22, 29, onwards, with exceptions.
THEATRE ROYAL, BATH.
Vacant, Dec. 10, 17, Jan. 28, Feb. 18, March 4, 11, 25, onwards, with exceptions.
KING'S THEATRE, GAINSBOROUGH.
First three nights of each week only.
Jan. 7, Feb. 25, March 4, 25, April 1, 8, 22, 29.
EMPIRE, WORCESTER.
(Arrangements complete.)
THEATRE ROYAL, TONYPANDY.
(Spring and Autumn Vacancies.)
NEW THEATRE, BARRY.
(Spring and Autumn Vacancies.)
KING'S ELECTRIC THEATRE, BARRY.
(Arrangements complete.)
All communications to
ARTHUR CARLTON, Colehurst, Worcester

WANTED, First-class Attractions only,
T.R., DUBLIN.
G.T., DUBLIN.
O.H., BELFAST, Feb. 4, 11, March 4, 11.
O.H., CORK, Dec. 17, April 1, 8.
G.T., SWANSEA, March 11, 18, 25.
L.T., NEWPORT, March 4, 18, April 1.
G.T., SOUTHAMPTON, Dec. 31.
T.R., BOURNEMOUTH.
THE FREDK. MOUILLOT OFFICES, 1 and 2, King-st., Covent Garden, W.C. 2.

WANTED, Revues of every description, for immediate and future dates. Send full particulars to JOHN WYNDHAM & CO., Theatrical Agents, Suite 17-18, 26, Charing Cross-road, W.C. 2.

EMPIRE THEATRE, SWINDON.
WANTED, Big Musical Attraction, March 11 (?), 18, April 8, 29, May 6, 20, 27, June 3, 10, 17, 24, July 1, 8, 15, 22, 29, on, with exceptions. Only first-class Attractions can be entertained. ALFRED MANNERS (as above).

KING'S THEATRE, SUNDERLAND.
WANTED, Attractions, Dec. 3 and 17.
Address, L. TOWNROW.

WANTED, Revue or Musical Comedy, Dec. 31, 1917. MANAGER, Alexandra Theatre, Pontefract.

Palace Theatre, Newcastle-on-Tyne.
WANTED, Special Attractions, Jan. 21, Feb. 4, 18. The only three dates open until May, 1918. Must be something big. All communications,
T. W. ROWE.

Palace Pier Theatre, Brighton.
WANTED, Dec. 3, 10, 31, Jan. 14, 21, 28.
(Pantomime entertained, first in.)
All communications to the MANAGER.

WANTED, Companies, all lines, Nov. 25, Dec. 3, and Xmas, various on. Wire for Nov. 26. V. VERNEY, Palladium, Littlehampton.

New Theatre, Oxford.
WANTED, High-class Attractions, Jan. 21, 31 (3), March 11, and onwards. Bookings: Martin Harvey, "High Jinks," Violet Vanbrugh, "The Better 'Ole," "Bubbly," "Bing Boys," "Peter Pan," "Maid of the Mountains," "General Post," Apply, S. C. DORRILL.

METROPOLE, GLASGOW, LTD.
Scotland's Premier Drama Theatre.
Booming!
Booming!
Booming!
Reference to Brother Touring Managers Requested.

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Various, 1918.
Now pencilling 1919.
Address, ARTHUR JEFFERSON (the Arthur Jefferson Agency), 49, Colebrooke-avenue, West Ealing, London. Wires, "Altenev 'Phone London." 'Phone, Ealing 963. Please Note.—To facilitate the delivery of wires I have adopted the 'Phone service, necessitating the word 'Phone in place of Wealing as previously.

IPSWICH LYCEUM.
Lessee, E. H. Bostock.
WANTED, First-class Attractions for the following vacant dates: Dec. 17, 31, Jan. 14, 21, 28, Feb. 4, 18, 25, Mar. 4, 11, 18, 25, and onwards.
All communications to
MISS PARKIN,
Ipswich Lyceum.

WANTED, Musical Comedy, Good Revue, or Panto., Christmas week.
WHITTINGHAM, Empire, Taunton.

Opera House, Southport.
Theatre Royal, York.
WANTED, First-class Companies, Southport, Feb. 4, March 4, 11. York, Jan. 7. Only vacant date in the spring. All coms., W. PATRICK, Queen's Theatre, Shaftesbury-avenue, W. 1.

WANTED, Wanted, Wanted, For week of Dec. 24, 1917, Pantomime, Pantomime, Pantomime. For South Coast town.
Wire or write with full particulars at once.
LONDON AND PROVINCIAL VAUDEVILLE AGENCY,
453, Strand, London, W.C.

Palace Theatre,
Barnoldswick.
Wire, wire, wire,
for
Monday next, Nov. 26.
Monday next, Nov. 26.
WANTED,
Revues,
Drama,
Varieties,
Pantos.
Anything that can draw money.
Monday next and onward.
Wire for Monday next.
For other dates send full pars. and daybill.
MANAGER,
Palace, Barnoldswick.

NEW THEATRE ROYAL, CASTLEFORD.
WANTED, First-class Attraction, Monday next, Nov. 26.
Wire, H. MASTERMAN, Manager.

NEW THEATRE,
SALISBURY.
WANTED, Big Attractions for Jan. 7, 14, 28 (3 days), Feb. 4, and various on, with exceptions.
State full particulars to
ALBANY WARD,
Guildhall-chambers, Weymouth.

PIER THEATRE,
EASTBOURNE.
WANTED, Companies,
Nov. 26,
Nov. 26,
Dec. 3, and various dates, onwards.
Christmas booked.
Wire for Nov. 26.
HAYES, Pier, Eastbourne.

WANTED, Revues, Revues, Revues. A few weeks vacant for good revues. First vacancy Dec. 3.
South Coast town. Full of Military.
Wire or write with full particulars,
LONDON AND PROVINCIAL VAUDEVILLE AGENCY,
453, Strand, London, W.C.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions, DEVONSHIRE PARK THEATRE, EASTBOURNE,
Jan. 10 (3), 14 (3), 23.
GAIETY THEATRE, HASTINGS,
Dec. 10, 20 (3), Jan. 7 (3), 17 (3).
PLEASURE GARDENS T., FOLKESTONE.
March 18, 25, April 29, June dates.
London Representative for W. W. Kelly
H. W. ROWLAND'S AGENCY,
52, Shaftesbury-avenue, W. 1.
'Phone, Regent 1551. Wires, "Topobill, Piccy, London."

Queen's Theatre, Farnworth, Bolton.
WANTED, through disappointment, First-class Attractions for Monday next: Dramatic, Variety, or Revue. Wire also for Dec. 10 (?), 24, Jan. 7, 28. MORTON POWELL, Theatre Royal, Merthyr Tydfil.

Palace Theatre, Ramsgate.
WANTED, strong Attractions for Nov. 26, Dec. 3, Jan. 7, and various on. Apply, PETER RUSKIN AGENCY, 41, Queen Bertha-rd., Ramsgate. 'Phone 31.

Royalty Theatre and Opera House, Barrow-in-Furness.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, First-class Musical and other High-class Attractions for Jan. 21, Feb. 18, and on, with exceptions.
Applications re dates to
HUGH ROBERTSON,
Theatre Royal, Jarrow.

Theatre Royal, Hanley.
WANTED, twice nightly, First-class Attraction, Dec. 10, once nightly, Jan. 21, onwards, with exceptions, up to Easter; afterwards, twice nightly; big attractions only. C. G. ELPHINSTONE.

THEATRE ROYAL, BOLTON.
WANTED, First-class Companies (once nightly) for Dec. 10 and 17.
Apply, J. F. ELLISTON.

Theatre Royal, Stockport.
Theatre Royal, Ashton-under-Lyne.
WANTED, First-class Attractions for Stockport, Jan 28, Feb. 4, 11, onwards, with exceptions.
Ashton-under-Lyne, Jan. 14, 21, 28, onwards, with exceptions.
Address, CHARLES REVILL,
T.R., Stockport.

WANTED, Pantomime, 2 or 3 weeks, season commencing Boxing Day; be able to work on small stage; first-class known managements only communicate. EDWARD VAN BIENE, Manager, Palace Pier, St. Leonards.

WANTED, Attractions, March, onward, for the Pavilion, Torquay. Always good business. Apply, MANAGER.

HIPPODROME, BISHOP AUCKLAND.
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HIPPODROME, BISHOP AUCKLAND.
HIPPODROME, BISHOP AUCKLAND.
The best and finest house in Bishop Auckland. All the best companies are booked at the Hippodrome, including Mr. Robt. Courtneidge's Principal Companies.
WANTED, Strong Attractions, Jan. 7, 14, and on, with exceptions. Good Pantomime would do well. Jan. 7 or 14.

THEATRE ROYAL, SCARBOROUGH.
THEATRE ROYAL, SCARBOROUGH.
THEATRE ROYAL, SCARBOROUGH.
THEATRE ROYAL, SCARBOROUGH.
Wanted, Strong Powerful Companies, Jan. 7, 14, 21, Feb. 18, and on, with exceptions. Good Pantomime preferred, Jan. 7, 14.
All coms. re dates,
BAINES, Theatre Royal, Bristol.

WINTER GARDENS, NEW BRIGHTON.
Unexpectedly
Vacant
Dec. 10.
Owing to Company going off Road.
WANTED, First-class Production (Musical preferred).
Wire, DOUGLASS.

GRAND THEATRE, CROYDON.
WANTED, Big Attraction for Jan. 14, to follow Pantomime.
Also Jan. 28, Feb. 11 and 18.
Apply to CYRIL ROYCE.

For other Companies Wanted, see Displayed Wanted Section.

THEATRES WANTED.

"Uncle Tom's Cabin."
WANTED, Dec. 24, Jan. 7, on.
CHARLES HARRINGTON,
Grand Theatre, Falkirk, N.B.

Enormous success, Royal, Glasgow, last week. Turned hundreds away.
"Ann" (6th year) and "Beecham" (3rd year).
WANTED, Feb. 4, 11, Mar. 4, 11, Apr. 1.
HALDANE CRICHTON, Theatre Royal, Norwich.

Miss Edith Panting presents
T. G. BAILEY and
ELLA THORNTON in
"JENNY OMROYD OF OLDHAM,"
The Laughing Success of the Century.
JENNY OMROYD,
The Woman of To-morrow.
WANTED, Jan. 7, Durham or Northumberland.
BAILEY, T.R., Crook.

"GHOSTS."
WANTED, Dec. 3, follow Metropole, Bootle, possibly Dec. 10 and various on. MULLORD and MACKAY, 163, Balham Hill, S.W. 12.

WANTED, Dec. 31, various, on. Lena Stanton's Co.,
"Mother Goose."
35 Artistes, New Scenery, &c.
All coms., HARRY JOSEPH, Playhouse, Llanhilleth, Mon.

MR. HORACE HODGES in "GRUMPY."
WANTED, Jan. 14, March 4, April 1, 8, May 20, 27.
WALTER D. NICOLL,
This week, T.R., Leamington.
Next week, Grand T., Croydon.

WANTED, High-class Theatres, Dec. 17 (?), 24, 31, Jan. 7 (?), for the Australian Musical Romance, "Sweethearts." Splendid Cast. Everything carried. K. H. AAEN, T.R., Bury; next, T.R., Rochdale.

WANTED, Monday next, Nov. 26, through misunderstanding, Monday next, Nov. 26, and poss. Dec. 3, The New and Novel Mus. Mixture, "TONY'S BUSY MORNING."
A MIXTURE OF MIRTH, MUSIC, and MYSTERY.
In Three Scenes and 1,000 Laughs.
Rx. Mounted, No. 1 Cast, Novel Ad. Matt. Refer Manager here. Refer Manager here. Wire best offers to TONY,
Queen's Hall, Bognor, Sussex.

THEATRES WANTED.

"WANTED, A HUSBAND."
The Successful Farcical Comedy from the Playhouse.
Once or Twice Nightly.

WANTED, Dec. 24, 31, Jan. 14, 21, 28, and April 1.

"THE MISLEADING LADY."
Once or Twice Nightly.
Wanted, Dec. 31 (North), Feb. 4 and 11 (North or Midlands), and April 1.

"WITHIN THE LAW."
Once or Twice Nightly.
Wanted, Dec. 31, Jan. 7 and 14 (North), and April 1.

"ALADDIN."
(Red Company.)
A Really Gorgeous Twice Nightly Pantomime.
Wanted, Jan. 14 and 21 (to follow Emp., Penge, and Hippo., Richmond).

"ALADDIN."
(Blue Company.)
Twice Nightly.
Wanted, Jan. 14 and 21 (to follow Hippos., Norwich and Ipswich).
All communications,
HORSFIELD & WOODWARD,
102, Charing Cross-road, W.C. 2.
'Phone, Regent 5780.

MISS MARY AUSTIN.

"THE FISHERMAID OF OLD ST. MALO."
"THE FISHERMAID OF OLD ST. MALO."
"THE FISHERMAID OF OLD ST. MALO."

WANTED, three nights, Dec. 3, to precede St. Albans.

MARY AUSTIN, Princes, Portsmouth. Next, Grand, Brighton.

"BEAUTY AND THE BEAST."
WANTED, First-class Money Holding Theatres or Halls for this Mammoth Production, 45 in company. Jan. 28 (?), Feb. 4 (?), 11, 18 (?). MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, Dec. 3, 10, and later dates. MISS GIPSY TOUZEAU, supported by a company of first-class artistes, in "The Heart of a Hunchback," by T. Hill. An instantaneous success. All coms., TOM TAYLOR, Manager, Palace, Watford.

WANTED, Wanted, Wanted, Dec. 24, Jan. 14, 21, and on with exceptions, once or twice nightly,
"A Pair of Silk Stockings."
"A Pair of Silk Stockings."
The Brightest, Merriest, and Wittiest Comedy of recent years.
Bookings include many fourth and fifth return visits. The complete production carried, and the acting, dressing and mounting on a scale not usually met with outside the walls of a West-End theatre. Wire or write, BUSINESS MANAGER, "A Pair of Silk Stockings" Co., Palace Pier, Brighton.

Mr. Frederick Harrison's Haymarket Production,

"FISHPINGLE."
"FISHPINGLE."
"FISHPINGLE."

WANTED, Theatres, Jan. 14 and 21, owing to earlier start of Tour.

Only vacant dates next spring.

Bookings include:

Newcastle, Edinburgh, Glasgow, Aberdeen, Dundee, Manchester, Leeds, Nottingham, Bristol, Middlesbrough, Sunderland, &c., &c.

EADE MONTEFIORE.
Grand Theatre,
Wolverhampton.

"ONLY A MILL GIRL."
"ONLY A MILL GIRL."
"ONLY A MILL GIRL."

WANTED, Big Theatres,
Jan. 7, Jan. 14.
Jan. 7, Jan. 14.
Jan. 7, Jan. 14.

"THE YOUNG MINISTER."
"THE YOUNG MINISTER."
"THE YOUNG MINISTER."
The dramatic success of the year. Two Companies touring.

Jan. 7, Jan. 14.
Jan. 7, Jan. 14.
Jan. 7, Jan. 14.

Wire HARRY FOXWELL, Wire
Prince's Theatre, Bradford.

"Her Little Bit of Heaven."
"Come Back to Erin."
"Under Two Flags."
"East Lynne."
"Sandho."
"Ghosts."
"Sorrows of Satan."

WANTED, for most successful Rep. Co. touring to-day,
Dec. 17, 24.
Follow Newport, precede Weston-super-M.
J. LEICESTER JACKSON,
T.R., Ashton. Next, Hip., Llanelly.

Morton Powell Repertory Co.
WANTED, Dec. 24, 1, Jan. 7, 14.
MORTON POWELL,
Theatre Royal, Merthyr Tydfil.

"Ghosts" and "Little Damozel."
WANTED, Dec. 3, on, follow Lancs. WEATHERSBY, 3, Bedford-street, W.C. 2.

WANTED, for "ADAMS AND EVES," Dec. 10 (South), 24 (London).
"ADAMS AND EVES."
This, Pal., Northampton; next, Hip., Cheltenham. Coms., CHAS. E. PATON, en route.

WANTED, Theatre, for "The Mollusc," Criterion Comedy. WYLIE THOMPSON, Grand T., Swansea.

E. Lewis Waller and Nevill Graham's Companies.

WANTED, No. 1 Theatres only for
"CARMINETTA,"
Jan. 14, North,
May 6, 13, South.

"THE GIRL FROM CIRO'S,"
Jan. 7, owing to Empire, Bradford, closing.
April 1, 8, 15.

E. LEWIS WALLER and NEVILL GRAHAM, 62, St. Martin's-lane, London.

"Back Home in Tennessee."
"Back Home in Tennessee."
By Mrs. F. G. Kimberley.
Great success last week at Canning Town. Refer.

WANTED, Dec. 17, Dec. 17, Dec. 17. J. C. CARLYLE, 148, Kennington Park-road, London, S.E. 11.

THEATRES WANTED.

Lionel Rignold and Charles Macdona's "Diplomacy" No. 1 Co.

WANTED, Christmas, Jan. 7, 14, 21, and onwards, with exceptions.
Once or twice nightly.
CHARLES MACDONA,
29a, Charing Cross-rd., W.C. 2.

Charles Macdona's
"Pygmalion" Principal Company.

WANTED, Feb. 4, 11, 25, and onwards, with exceptions.
Complete production carried. Once nightly only.
CHARLES MACDONA,
29a, Charing Cross-rd., W.C. 2.

Ireland's Representative Comedian, CHALMERS MACKEY,
in
"Wearin' o' the Green,"
"Rollicking Rory,"
"The Pride of the O'Grady,"
"The Peril of Sheila."

Playing yearly season of four weeks, Theatre Royal, Coatbridge.

Boxes, Circles, Stalls, Pit, and Gallery packed to overflowing nightly.
Refer. Refer. Refer.

WANTED, Big Theatres, Christmas and New Year Weeks. First Vacant Dates.

CHALMERS MACKEY,
T.R., Coatbridge (till Nov. 24).
Next week, O.H., Perth (2 weeks).

WANTED, Monday next, Lena Stanton's Co.
"Miss Chips of China" and "S'what's the Matter."
Wire, HARRY JOSEPH, Playhouse, Llanhilleth, Mon.

Something Novel.
"Little Miss Goody."
The record-creator. No opposition can stand against
"Little Miss Goody."
Another excellent week's gross on our return visit (within 14 weeks) to King's, Oswestry. Thanks J. F. Young for another return date in Spring.
WANTED, Good Theatre, Dec. 3, precede Hippo., Aston,
"Little Miss Goody."
Thanks Messrs. Cohen and Barnard for offer of 5 dates, Sam Lloyd's Agency 4 dates, Frank Hardie's Agency 3 dates, and others.
Vacant, March 18, 25, April 8, 15,
Can only entertain theatres with large holding capacity.
HENRY L. OSMOND,
New T., Crewe; next, O.H., Burton.

"DOBSON'S DAY OFF."
WANTED, Dec. 3 and 10, on, "DOBSON'S DAY OFF." Wire for the successful Comedy Sketch. MAUDE ELLISTON, 152, Coldharbour-lane, Camberwell.

"Romance."
"Romance."
"Romance."
"Romance."
"Romance."
"Romance."
"Romance."
"Romance."
"Romance."

WANTED, Chrstmas and New Year's Week, Dec. 24 and 31. Suddenly Vacant.
First-class Sketches Required. Address
E. B. NORMAN,
This, N.T., Cambridge.
Next, T.R., Hanley.

Will Casey's Co., "Should a Woman Forgive?" (by Eva Elwes).
WANTED, for above, Dec. 3 and 31. Play 2 or 3 pieces if required. Refer any theatre visited as to business.
WILL CASEY, Grand Theatre, Lancaster; next, Empire, Garston.

"THE WHIRL OF THE TOWN."
A Musical Comedy Revue.
By arrangement with WILKIE BARD.
Entire PALLADIUM Production.
WANTED, Theatres or Halls once or twice nightly.
Dec. 10, Midlands; Dec. 24, onwards.
Powerful Cast, including MISS GWENNIE HARCOURT, in a Pi-Fi part.
Re dates, H. W. ROWLAND,
52, Shaftesbury-avenue, W. 1.
'Phone, Regent 1651.
Wires, "Topobill, Piccy, London."
"THE WHIRL OF THE TOWN."

"Monty's Flapper."
Entire Apollo Production.
WANTED, April 15, May 27, August. HALDANE CRICHTON, Theatre Royal, Norwich.

Messrs. Stephenson, Norris & Carter present the grand Pantomime,
"CINDERELLA."
All-star cast, including
Vivien Carter and Carter Livesey,
In 9 Scenes. Coach and Ponies complete.
Everything carried.
Dec. 26, South Parade Pier, Southsea.
WANTED, Jan. 7 (?) and onwards.
Also
the highly successful Musical Comedy,
"GOLD AND SYRUP."
Wanted, March 4 (Midlands), March 25, April 15, and onwards.
All coms.,
This week, Hippodrome, Putney.
Next week, Coliseum, Long Eaton.

J. FORBES KNOWLES' REPERTOIRE CO.

"THE GAYEST OF THE GAY,"
"THE STEPMOTHER,"
"DAVY GARRICK,"
"EAST LYNNE," &c.

WANTED, Jan. 14, 28, Feb. 11, 18, and onwards, with exceptions.

Capacity nightly here all last week (three weeks' season).

KNOWLES, Princess's Theatre, Glasgow.

WANTED, Nov. 26, onwards, for Frank Heath-Saunders and Company in Scena,
"The Monk."
Dramatic, Musical, Spectacular.
Produced at Bedford, Camden Town, Nov. 12. Instantaneous success.
Refer management.
Wire F. HEATH-SAUNDERS,
8, Waterloo-bridge S.E. 1.

"General Post."
WANTED, First-class Theatre, Dec. 24, for "General Post." Midlands or North. All coms., W. PATRICK, Queen's Theatre, Shaftesbury-avenue, W. 1.

THEATRES WANTED.

"OH! I SAY!"
"OH! I SAY!"
"OH! I SAY!"
"OH! I SAY!"
Adapted from Henri Keroule and Albert Barre's Farce, by Sydney Blow and Douglas Hoare, as played over 300 nights at the Criterion Theatre, London, W.
WANTED, Theatres or Music Halls, twice nightly, for the Spring, 1918. New dresses. New scenery.
"OH! I SAY!"
"OH! I SAY!"
"OH! I SAY!"
"OH! I SAY!"
Twice Nightly. Twice Nightly.
The Greatest of all Laughter Makers.
All communications to GLADYS ARCHBUTT and A. E. STORY, 122, Shaftesbury-avenue. Gerr. 2092.

WANTED, Theatres, for the Criterion Comedy,
"THE MOLLUSC."
General Manager, Wylie Thompson.
Apply, LEWIS WALLER, LTD.,
62, St. Martin's-lane, W.C. 2.

For other Theatres Wanted, see Displayed Wanted Section.

ARTISTES WANTED.

WANTED, for small, but important, part in Sketch, Actress, pretty, to look 25; must have powerful speaking voice. Write or call, Thursday, 11 to 1. CARTER, 2, Delamere-terrace, W. 2.

WANTED, Soubrette; must be of good appearance and Sing. Talk, and Dance; apply personally, Wednesday, between 12 and 1 JOHN WYNDHAM & CO., Theatrical Agents, Suite 17-18, 26, Charing Cross-road, W.C.

WANTED, for "A Mother, but not a Wife" (rehearse here at once). Tall, Smart Girl for Lead; must have smart, up-to-date, modern frocks, and capable of great pathos. Good Heavy Man; short, important part. Terms, age, height. CHAS. H. LESTER, Dalston Theatre, London, N.

"The Young Minister."
WANTED, to rehearse immediately, Lady for Old Woman's Part. Terms, HARRY FOXWELL,
Prince's Theatre, Bradford.

WANTED, a Refined Musical Comedy Young Lady, height about 5ft. 6in., to work with Gentleman. Box 451, Willings, 125, Strand, W.C.

WANTED, good Ragtime Singing Soubrette and Dancer (not wooden shoe); vaudeville act; good salary; open Monday; long tour. Call with song, 1.30, rehearsal room, Helvetia Club, near Shaftesbury Theatre.

WANTED, Young Lady Xylophonist, also Lady Juggler, to join well-known comedy juggling act. All particulars, JUGGLER, 9, Little Newport-street, London, W.

WANTED, Comedian and Juvenile Leads for Revue.
Apply, U. V. A.,
10 and 11, Jermyn-street, W.

"JENNY OMROYD."
WANTED, Leading or Juvenile Gent.; open Paisley, Nov. 26; long tour. Lowest terms, pars., T. G. BAILEY, T.R., Crook.

WANTED, Smart, Active Comedian, medium height; one who can be funny with good lines and situations. Long tour. Rehearse next week. Open London, Dec. 3. Particulars, photo., lowest, LEONARD MORTIMER, "Deliver the Goods" Co., Globe Theatre, Deal, Kent.

"Only a Mill Girl."
WANTED, First-class Old Man for Lancashire dialect part. Rehearse Monday next, Lancaster. Photo., terms, HARRY FOXWELL,
Prince's Theatre, Bradford.

WANTED, good, reliable Actors for Pipple and Buck, also Asst. S.M. Wire, write or call, MR. ALEXANDER, T.R., Bury.

WANTED, a First-class Juvenile Leading Man, for Stock. Full particulars, DENVILLE,
32, Charlotte-street, Oldham.

WANTED, good Character Actor; rehearse immediately; long engagement. Wire, stating full particulars, BAINES, Theatre Royal, Bristol.

"His Mother's Rosary."
WANTED, Juvenile Man for Tom, also Comedian and Character Man. ALFRED D. ADAMS,
Palace T.,
Newcastle.

WANTED, Tall Character Actor; small part in Sketch. All found. Rehearse Dublin, Nov. 29; play Cork, Dec. 3, week. Wire or write, FRED CONQUEST, Hippo., Belfast.

J. Forbes Knowles' Répertoire Co.
WANTED, Good, Experienced Character Actor, Carpenter, and Young Lady for small parts and understudy (gents. exempt). Rehearse at once. Age, height, and terms,
KNOWLES, Princess's Theatre, Glasgow.

Winter Gardens, New Brighton.
WANTED, Two First-class Comedians (one short), clever, versatile refined, for Christmas Production.
Five weeks certain.
Apply, A. DOUGLASS.

WANTED, First-class Actor, for comedy part. Write, J. C. CARLYLE, 148, Kennington Park-road, London, S.E. 11.

Watson Hume and Sanderson Moffat's Co. 34th week of present tour.
WANTED, Character Actor, Scotch; also Juvenile Gentleman; rehearse at once; fares paid to join. Wire, MOFFAT, Gaiety, Methil.

WANTED, for Dramatic Sketches, Responsible Gents. to play small Heavy Parts and Old Man; rehearse here at once.
Wire lowest,
TAYLOR, Pavilion, Rhos, Wrexham.

WANTED, special fortnight, Comedian, also good Responsible.
Rehearse next week, Birmingham.
C. H. LONGDEN,
3, Dudley-street, West Bromwich.

WANTED, Baritone, for Quartette. Apply, noon, Hippodrome, Golder's Green, London.

WANTED,
for
MARK SHERIDAN'S
New and Original Musical Travesty,
"GAY PAREE."
First-class Musical Director.
Twenty Chorus Ladies.
Must be tall, and good voices.
Able to wear splendid costumes. Photos, &c.
Animal Performer for Dog part. Young Master Carpenter, Property Master, Wardrobe Mistress (young), to go on.
Address, ARTHUR MILTON, this week, Hippodrome, Wigan.

ARTISTES WANTED.

WANTED, at once, Baritone Vocalist, Rag-time Singer and Pianist Entertainer (must be discharged soldiers), for new production.
BERESFORD and PEARCE,
Hippodrome-buildings,
Manchester.

WANTED (Special Week), Man, about 5ft. 10in., to speak only one but very important line.
Play Monday next, Manchester district.
Uniform found. Sketch.
ALFRED WELLESLEY,
37, Acomb-street, Ducie-street, Manchester.

WANTED, entire Company, for Austin Fryers' adaptation of "Ghosts." Will ladies and gentlemen in negotiation previously kindly write in again and repeat particulars? Address, L. BARRETT, Sec., 6, Nassau House, Shaftesbury-avenue, W. 1.

WANTED, Actor Secretary for Amateur Performances; Ireland; must be gentleman; salary £100 a year; all expenses covered. Apply, X. 738, Eason & Son, Dawson-street, Dublin.

WANTED, Chorus Ladies for Revue; medium height; move well; join immediately; run through Christmas and Spring. Apply, PATON, this, Palace, Northampton; next, Hipp., Cheltenham.

WANTED, Tall, Smart Ladies with good voices for long tour of music halls, commencing about Christmas.
Photos. and full particulars to H. RIGNOLD, 28, Chapel-street, Liverpool.

WANTED, Chorus Ladies' voices, for "Renée." Open Dec. 3. Call, with song, Thursday, 12 o'clock. BESSELL, 12, Saltoun-road, Brixton.

WANTED, to rehearse in two weeks' time, Chorus Ladies; must be of good appearance and able to dance; apply between 11 and 1 any morning. JOHN WYNDHAM & CO., Theatrical Agents, Suite 17-18 26, Charing Cross-road, W.C.

WANTED, Chorus Ladies for Revue, also Wardrobe Mistress. Apply, U. V. A., 10 and 11, Jermyn-street, W.

WANTED, pretty Chorus Ladies, 5ft. 4in., sing and dance; also Comedians, with speciality, Carpenter, and Wardrobe Mistress; Tour; High-class Revue; Stage Manager, understands Revue; Ballet Mistress, to arrange dances; immediately. Apply, Wednesday, Thursday, or Friday at 11 a.m., Rehearsal Room, Tower Hotel, Westminster Bridge-road; or by letter to 25, Saltoun-road, Brixton.

WANTED, for Albert de Courville's London Productions, good looking Smart Chorus Ladies.
Apply, M. Y. OLNEY,
Stage Door, London Hippodrome,
10.30 a.m., all this week.

WANTED, Young Ladies for West End production; interviews daily. STEDMAN'S STAGE SCHOOL, 43-44, Gt. Windmill-street, Piccadilly Circus, W.

WANTED, Ballet Mistress, to open on Monday next. Send photo., stating age, lowest terms, and references; AVINAL, Theatre Royal, Bristol.

WANTED, Girls or Boys, Schottische and Clog Dancers. MRS. SANGER, 10, Vaughan-place, Ruby-st., Old Kent-rd., London.

WANTED, immediately, Girl and Boy Dancers; rehearse at once; open Monday next. Apply any morning 12, o'clock. DANCER, 115, Fernhurst - mansions, Edgely-road, Clapham Station, S.W.

WANTED, Beauty Chorus (London); must have good voices, smart appearance; also Chorus Gents., good voices.
Apply with music, Friday, 11 a.m., Marlborough Theatre, Holloway, N.

WANTED, Chorus Ladies and Dancers; immediate work.
Box 678, "The Era."

ARTISTES' WANTS.

WANTED, by young Tenor (discharged), finishing vocal training, speaking part (London only). Slight figure, good speaking voice and appearance. Can dance, act, &c. C/o Box 655, "The Era."

WANTED Known, thoroughly experienced lady; good appearance; London reputation; desires Engt. in first-class company or good Comedy. Box 674, c/o "The Era."

CONCERT PARTIES AND ENTERTAINERS WANTED.

WANTED, First-class Concert Parties and good Variety Combinations for Cardiff, Dec. 17, and onwards. Share or salary. Big business guaranteed. Box 676, "The Era."

CONCERT PARTIES AND ENTERTAINERS' WANTS.

WANTED Known, MISS GERTRUDE MACAULAY (Con. Vocalist and Pianiste); evens. free, also 'afters., except Tues. and Fri. 23, Howley-place, Paddington, W. (2).

PANTOMIME ARTISTES WANTED.

WANTED, First-class Principal Boy for "Dick Whittington" at Kennington Theatre.
The Part is open owing to the release of Miss Clara Beck.
Good Second Boy for Cardiff and Kennington.
Two Comedians for Chinese Policemen.
Silence polite negative.
First-class Conductor for Kennington Pantomime.
MILTON BODE,
County Theatre, Reading.

WANTED, Ballet Misteress, to arrange for Pantomime, "Beauty and Beast." MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, for Pantomime, Small Comedian. Terms, particulars, photo., reference, MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, Straight Man; able to speak, sing, knockabout, and box a little, for long Panto. run. Miss Florrie Forde's Panto. State lowest in first letter. Height 5 by 8, 5 by 10. BERT BURNELL, Empire, Cardiff.

WANTED, good Baritone; must have first-class voice, for Beast, in "Beauty and the Beast" Pantomime. MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, for CHAS. LINTON'S "Sinbad the Sailor," producing Palace, Ramsgate, Comedian, used to gags and concerteds; also Prin. Girl; must be young and have good voice; also Chorus Ladies. Revue to follow Panto. Rock bottom first letter. LINTON, Hippo., Margate.

PANTOMIME ARTISTES WANTED.

WANTED, for Panto Tour, Troupe Dancers, Comedians, Knockabouts, Prin. Girl, 2nd B. and G. Photos., terms, refs., &c., HARRY JOSEPH, Playhouse, Llanhilleth.

WANTED immediately, Knockabout Comedian; Mandolinist preferred; residing in London, for Panto. Particulars, SIDGWICK, 2, Monier-road, Bow, E.

WANTED, Pair of Good Knockabout Comedians for Robbers in "Babes in the Wood." Write, stating full particulars, lowest terms, and references, long engagement, BAINES, Theatre Royal, Bristol.

WANTED, for Pantomime, Pair of Knockabouts for Brokers' Men, "Beauty and the Beast." MORTON POWELL, Theatre Royal, Merthyr Tydvil.

Devonshire Park Theatre, Eastbourne.
WANTED, a few Chorus Ladies: Pantomime and Tour.
Terms and photos. to
MURRAY KING.

WANTED Known, Vacancies for two Chorus Ladies, who must be tall, and good figures, for Francis Laidler's Leeds and Bradford Resident Pantomimes. Send photos., with full particulars and two weeks' addresses, to
FRANCIS LAIDLER, Alhambra, Bradford.

MILTON BODE'S PANTOMIMES.
WANTED, Sixty Chorus Ladies for Cardiff and Kennington. Voice trials will take place at Kennington Theatre every Tuesday, commencing Nov. 6, from 12 to 3.
MILTON BODE, Theatre, Reading.

WANTED, for Panto. (London), Specialty Dancer, able to do an Eastern Dance, also a Demon King, Emperor, also Stage Manager; must be experienced.
Apply Friday, 11 a.m.,
Marlborough Theatre, Holloway, N.

WANTED, smart, attractive Dancers, for Provincial Pantomime (stationary). Apply, EGBERT'S AGENCY, Piccadilly-mansions, 17, Shaftesbury-avenue, W.

WANTED, Chorus Ladies, Chorus Ladies, Chorus Ladies, Chorus Ladies, for "Beauty and the Beast." MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, Chorus Ladies for Pantomime. If suitable, Revue to follow. Not less than 5ft. 7in. References, photos., terms, &c., required.
Vacancy for a Property Baggage Man.
E. DOTTRIDGE,
63, Union-street West, Oldham.

PANTOMIME ARTISTES' WANTS.

WANTED Known, DENBY and DENT, Comedians, still free for Pantomime. Must have terms. Thoroughly experienced. Address,
52, Fron-road, Connah's Quay,
Cheshire.

WANTED, Panto., BERT LAURAINE, Knockabout Comedian and Pantomimist; any part; can arrange Hector and Lauraine, with upside-down boxing novelty, single or joint; 3 years Principal Comedian, "Would You Believe It?" Revue. Thanks for offers and inquiries. Recognised performers. LAURAINE, 5, Waverley-terrace, Nottingham.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Beginners, Amateurs. Those wishing to take up stage (all branches) or cinema; everything supplied; advice free; dancing taught; private tuition; children prepared. Write, WARD, 155, Willesden-lane, Brondesbury.

MISCELLANEOUS.

WANTED, experienced Acting Manager for Reading, from Dec. 3 to Feb. 4 (silence polite negative). Terms and references, MILTON BODE, Theatre, Reading.

WANTED, Manager, for Picturedrome, Broxburn, near Edinburgh, pictures and variétés (one with knowledge of Operating preferred). Age, terms, references and experience, FAULKNER, Picture Palace, Grangemouth, N.B.

WANTED, First-class Cinematograph Operator; one who understands simplex machines and electricity; wages £3 a week, and 10s. extra for Sunday if called upon. Apply, by letter, A. E. ABRAHAMS, 114, Earlham-grove, Forest Gate, E. 7.

WANTED, immediately, First-class Electrician-Operator. Terms and references, HARRY W. DAY, Gaiety Theatre, Ayr.

WANTED, Good Operator (Electrician), for Picturedrome, Broxburn, near Edinburgh. Age, terms, references, experience, FAULKNER, Picture Palace, Grangemouth, N.B.

WANTED Known, Carpenter, Stage Manager, required immediately; must be thoroughly experienced and able to control staff. Wire terms, MANAGER, Grand Theatre, Aberavon.

WANTED, reliable Stage Carpenter. Lowest terms and particulars (state if knowledge of cinema operating), HARRY W. DAY, Gaiety Theatre, Ayr.

WANTED, First-class Carpenter; also Baggage and Props. Lowest terms and pars., SAX, 170, Oxford-road, Manchester.

WANTED, Stage Carpenter and Baggage Man; open Saturday. VENTOM SWIFT, Opera House, Harrogate.

WANTED, good Stage Carpenter (bench hand); Ineligible. Wages and references, MILTON BODE, Theatre, Reading.

WANTED, Bill Inspector, to make himself useful and act as Assistant Acting Manager. Those with a knowledge of Lantern Chamber will have preference. For Cinema in South London. Only those in London need apply.
Address by letter to F. W. PURCELL, Southside House, Dalmeny-avenue, Tufnell Park, N. 7.

Theatre Royal, Middlesbrough.
WANTED, a Property Man, to commence Dec. 3; to a good man a long and comfortable engagement. References and terms to J. CHAS. IMESON, as above.

WANTED, Doorsmen and Attendants, 7 to 10.30, evenings only. Also smart girls as cashiers. Apply, ALLIES' BAZAAR, 333 to 337, Mare-street, Hackney, London, E. 8.

WANTED, Strong Boy or Youth, to make himself generally useful, help with props, baggage, &c.; state salary required; experience not necessary; long tour. Apply, GEORGE CARNEY, "Bubble and Squeak," this week Empire, Sheffield; next, Empire, Dewsbury.

WANTED Known, MR. WALTER HASSAN, 15 years Manager, Hippo., Liverpool; at liberty, resident or tour.
Per. Address, 26, Castlewood-rd., Anfield, Liverpool.

MISCELLANEOUS.

WANTED Known, GODFREY YATES, at liberty for Management, Theatre, Music Hall, or Picturedrome. P. A., 77, Asbridge-street, Lodge-lane, Liverpool.

WANTED, Engt.; experienced Manager (ineligible); taking charge before and behind curtain. Box 673, c/o "The Era."

WANTED, Engagement by Manager (ineligible), at liberty shortly owing to a misunderstanding; age 34; excellent references; disciplinarian; expert advertiser, and 16 years' experience of theatres, music halls and cinemas. Guarantee Bond. Wife first-class Solo and Orchestral Pianiste. Only high-class drama, variety or picture halls entertained. HARRY BROWN, Moss' Empires, Ltd., Empire Cinema, Grainger-street West, Newcastle-on-Tyne.

WANTED Known, smart, enterprising Manager, disengaged, Cinema or Varieties; ineligible; thoroughly experienced, brilliant Pianist, used sole control; first-class refs. MANAGER, 115, Stockwell Park-rd., S.W. 9.

WANTED Known, Lady Cashier Vacant. Proprietor will thoroughly recommend the above; quick, accurate, trustworthy; capable of £1 weekly. Write, Box 666, "The Era."

MUSICIANS WANTED.

WANTED, Musical Director Pianist. Lowest terms, refs., all pars., SAX, 170, Oxford-road, Manchester.

Her Majesty's Theatre, Walsall.
WANTED, Musical Director, for Resident Pantomime; must be able to arrange and conduct large Chorus and Orchestra. Rehearse Dec. 10.
JOHN B. SHINTON, H.M. Theatre, Walsall.

The Palace, Woking.
WANTED, Good Violin, Musical Director, with good library of music (pictures and varieties); also Leader, Violin; 4 hours nightly and one matinée (no Sunday work). State terms, age, and experience, to
MANAGER,
Palace, Woking.

WANTED, an experienced Musical Director (pianist or useless) to open at once. Apply, with full particulars and absolute lowest terms in first letter.
HARRY UGAR,
This, Hippodrome, Wrexham.
Next, Hippo., Bilston, Staffs.

WANTED, experienced Musical Conductor (Violin lead); ineligible; for high-class London Cinema; only thorough musicians need apply; with or without library; permanent engagement if suitable; audition required. Address, with full particulars, stating salary, to F. W. PURCELL, Southside House, Dalmeny-avenue, Tufnell Park, N. 7.

WANTED, Musical Conductor (Piano) for Pantomime, to arrange and conduct. Terms, references. MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED Known, First Violin (repet.), also Flute and Picc.; Pictures, twice nightly; A.M.U. terms; 36s. weekly. Pars., J. McCALL, M.D., 219, Grimsby-road, Cleethorpes.

WANTED, 'Cello and Violin (Rep.), first-class provincial cinema. Good salary to suitable artistes. CHAS. KEETON, Town Hall, Sutton-in-Ashfield.

WANTED, open Monday next, First Violin (Leader), £2 10s.; and Pianist, £2; must be used to full Variety turns. Wire, BOB WILSON, Manager, Empire, New Tredegar, Mon.

BOURNEMOUTH ELECTRIC THEATRE
WANTED, competent Leader (gentleman) for above high-class theatre; to open immediately.
Refs. to R. A. LAIDLAW, M.D.

WANTED, Lady Instrumentalists to augment permanent orchestra; must be experienced and competent: Leader, Flute, Cornet, Bass, Trombone; state when disengaged and all particulars. EDWARD VAN BIENE, Manager, Pier, St. Leonards. Wires, Vanbiene, St. Leonards. 'Phone 370 Hastings.

WANTED, First-class Leader for provincial variety theatre; terms £2 10s. per week, matinées extra. Open Monday, Nov. 26, if possible. Refs. and all pars to Box 677, "The Era."

WANTED, Leader, Violinist, Rep., and Relief Pianists, for Central London cinema. Box 679, "The Era."

WANTED, Two Lady Violinists for Midlands. Apply, MADAM MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, an experienced Solo Violiniste and Reader for eleven days at Christmas, hotel business; good terms. Apply, MR. J. P. COLE, "Glendale," Avenue-road, Bournemouth.

WANTED, Violinist, lady or gent. Apply, Palace Cinema, Seven Sister's-road, N.

WANTED, Violinists, with or without experience, to join ABBOTT'S TRAINING SCHOOL. All students trained for cinema and café appointments. £1 1s. for 12 lessons. Engagements found. 47, Uxbridge-road, Shepherd's Bush.

WANTED, Violinist, also 'Cellist, for Trio, evenings only, 6.30 to 9.30., Sat. 2.30 to 4.30, in country (South). Light and permanent job for good players. £2. BERTRAM,
Picturedrome, Lydd, Kent.

WANTED Known, Required, Orchestral Violinists and 'Cellists, for West-End Concerts. Write,
AIRCLIFFE,
Box 683, "The Era."

DE WOLF'S DIRECTION.
157, Wardour-street, W. 1. Gerrard 3623.
WANTED, Immediately, Violinist, 'Cellists, Bassists, Organists, and Pianists.

WANTED, extra good Ragtime Violinists, Banjoists, Trombonist; tour; open Monday; music halls; gents. must have stage appearance. Call, with instrument, 1.30, rehearsal room, Helvetia Club, near Shaftesbury Theatre.

WANTED, Second Cornet; must be used to Variety; open immediately. Apply, SYDNEY L. HAMPTON, Regent Theatre, Salford.

WANTED, Cornet or Clarinet; open Monday.
ABBOTT'S AGENCY,
47, Uxbridge-road, Shepherd's Bush.

Theatre Royal, Colchester.
WANTED, Double Bass Player; permanency to good man. Terms, &c., to A. MOSCROP ALLISON, M. D. Open Monday.

WANTED, open Nov. 26, Bassoon Player, used to twice-nightly, first-class Varieties. A.M.U. terms. State age, references, experience, to WILLIAM HARTLEY, M. D., King's Theatre, Dundee.

WANTED, Trombonist; used to Variety; permanency; A.M.U. terms. Apply, MANAGER, Empire, Wolverhampton.

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WANTED, First-class Orchestral 'Cellist, to open on Nov. 26; must be thoroughly experienced in Alder and Tavsan arrangements; 5 hours daily; no Sundays; terms 3½ guineas.
Apply, MANAGER, Royal Cinema de Luxe, Ashford, Kent.

WANTED, for high-class Cinema, 'Cello and First Violin, or would entertain Trio or small family band. Fullest particulars, references, MANAGER, Palladium, Weymouth.

WANTED, for New T., Cambridge, 'Cellist (Lady or Gent.). Salary and refs. to CONDUCTOR, 33, Glisson-road, Cambridge.

WANTED, Musicians, for First-class Variety Halls.
Birmingham, Summerhill Palace, Flautist, Drummer. Finsbury Park Empire, First Violinist. Glasgow Coliseum, Second Violinist. Glasgow Empire, Second Violinist. Leeds Empire, Trombonist. Newport Empire, Drummer. Must be experienced in High-class Variety (A.M.U.). Write, enclosing copies references, &c., to THE ACTING MANAGER, at the Theatre named.

WANTED, to commence at once, competent Flute and Cornet (either first or second). Terms and refs. to H. EVERITT LOSEBY, H.M.T., Dundee.

WANTED, Piccolo, used to Variety; permanency; A.M.U. Terms, apply MANAGER, Empire, Wolverhampton.

WANTED, at once, Organist, to play a Mustel Organ.
Apply, Electric Coliseum, 29, Stoke Newington-road, London, N. Telephone, Dalston 2700.

WANTED, at once, brilliant Pianist-Organist; male preferred; hours 6 to 9; high-class Cinema. Apply personally for trial after 6 p.m. BOLTON, Cinema, 65, Drayton-gardens, S.W.

WANTED, Lady Musicians, Pianiste (vocalist) preferred, Violiniste (leader), and 'Celliste; must be thoroughly experienced and good solo players, for hotel on South Coast. Apply, with references and particulars Box 651, "The Era."

WANTED, immediately, good Orchestral Pianist (lady or gentleman), for Cinema; London, S.E. district. State experience, terms, &c., to Box 685, "The Era."

WANTED, brilliant Pianist for high-class Musical Act, now on tour; good appearance essential. Photo (returnable), terms, &c., to
Box 672, "The Era."

WANTED, Pianist (used to Variety), First Violin and 'Cello; must be ineligible. Address, with lowest terms (for a permanency), with references, to PROPRIETORS, Picturedrome, Longton, Stoke-on-Trent.

WANTED, two Banjo Players for Rag-time Band.
C. S., 6, Brook-street, Kennington.

WANTED, Banjoists and Drummer for London rag-time band. Box 680, "The Era."

WANTED, Drummer for Theatre and other work. Age, references, T. DEARLOVE, Opera House, Harrogate.

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WANTED, Ladies' Trio for West-End Tea-room.
Leader, for Trio, for High-class Theatre (gentleman), London, W.
Repetiteur Violinist for London, S.E.
Lady 'Cellist for West-End Tea-room.
Solo Cornet, for London, S.W.
Capable Violinists, 'Cellists, and Pianists for Provinces.

WANTED, First-class Trio for High-class Cinema, near Liverpool. Full particulars, Box 675, "The Era."

WANTED, a First-class Orchestral Trio for Manchester; thoroughly experienced in Cinema, Violin Leader (soloist), 'Cello, Pianiste. High salary if satisfactory. Salary, references, when Vacant, to Box 667, "The Era."

WANTED, Lady and Gentlemen Players, Wind and Brass, for afternoon engagement for six weeks, commencing Christmas; also Players for afternoons and evenings. Apply, MADAM MAY WALTER, 3, Macclesfield-street, Shaftesbury-avenue, W.

WANTED, Ladies' Orchestra, all instruments; must be used to Varieties. State terms and enclose two references, to Box 671, c/o "The Era."

Lytham and St. Annes.
WANTED Known, Musicians (ladies or gentlemen) contemplating entering into engagements for Lytham and St. Anne's Council Bands next season are requested to communicate at once with MR. J. AINLEY, District Secretary, A.M.U., 16, Ferguson-rd., Blackpool.

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WANTED, Mus. Directors and Managers, save time and money.
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WANTED, by experienced Mus. Dir. (Baton or Piano), Revue preferred; Vacant Dec. 3. Offers to LESLIE, "Dutch Hussars," Empire, Ebbw Vale, South Wales; next, Empire, Smethwick.

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WANTED Known, Conductor (Baton only), disengaged. Thor. exp. Variety, Theatre, &c. Wire or write, ENTWISTLE, 703, Bolton-road, Bradford.

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Disengaged Dec. 3.
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WANTED, few nights a week or Deputy (Cornet, A.M.U.). Address, BANDSMAN C. SHARP, E.C.L.C., C. Co., Sutton, Surrey.

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WANTED, Eng. by Double Bass; afternoons; good all-round exp.; ineligible. COVENTRY, 208, Albert-rd., Ryelane, Peckham.

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WANTED Known, Double Bass, at liberty after Nov. 24, for good hotel or cinema; best refs.; exempted Army; age 38. A. HANKINS, Orchestra, Midland Adelphi Hotel, Liverpool.

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WANTED, by 'Cellist; experienced; disengaged shortly; Engagement in Cinema, London. Box 665, "The Era."

WANTED Known, Lady 'Cellist, Vocalist, A.R.C.M., requires Temp. Work; no cinemas; ex. refs. Apply, Box 682, "The Era."

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WANTED Known, Engt. by exp. lady Orch. Pianiste; sight reader; London or Brighton. PIANISTE, 34, King Edward-road, S. Hackney, E. 9.

WANTED Known, Pianiste; expd. Pictures and Variety; disengaged; sight reader; orch. or solo. PIANISTE, 532, Caledonian-road, Holloway, N.

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WANTED, Eng. by brilliant experienced Orchestral Pianiste; read anything at sight; experienced in Pictures; London only. PIANISTE, c/o 47, Uverdale-road, Chelsea.

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WANTED Known, MISS L. GRAFTON-MURRAY, Tympani and Drums,
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WANTED, FOUR NIBBS, to communicate, MORTON POWELL, Theatre Royal, Merthyr Tydvil.

WANTED, a copy of "The Era," June 11, 1904. State price, &c., Box 681, "The Era."

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WANTED, Artistes for Monday onward. TOM PACEY, Kelham, Newark.

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WANTED, Revues, big Vaudeville Combinations, Star Attractions, Artistes of every description, for immediate dates, for First-class Theatres and Variety Houses. Particulars, first letter. Interviews by appointment only.

Milne's Vaudeville Agency,
135, Wellington-street, Glasgow.
WANTED, Specialities, Comedy, Doubles, &c., new to Scotland and Ireland. Date sheets, lowest, first letter.

WANTED, Big Specialities, Novelties, Animal Acts, Juvenile Troupes, &c., for the following dates:—
Nov. 26, Dec. 17, 24, onwards.
Address, with lowest terms, to MANAGER, Palace, Sunderland.

WANTED, Acts of every description for Monday next and on; long tour; easy journeys. Send date sheet and full particulars to ALBANY WARD, Guildhall-chambers, Weymouth.

HIPPODROME, WISBECH, CAM.
WANTED, First-class Acts, Comedy Specialities, Comedians, &c., Dec. 19, 24, on. Apply, H. BANCROFT, as above.

PALACE THEATRE,
WESTON-SUPER-MARE.
WANTED, Sound Drama and Variety Combinations
for Dec. 10, Jan. 7, 14, 28, Feb. 4, 18, and on.
The only Theatre in centre of town.
Write, ALBANY WARD,
Guildhall-chambers, Weymouth.

Macnaghten Vaudeville Circuit.
Pavilion Theatre, Leicester.
WANTED, Dec. 3, onwards,
Smart Comedy Revues,
Big Drawing Tops.
Nothing Too Big that can Draw.
Nothing Too Big that can Draw.
Salary or Share to Real Top-Liners.
Salary or Share to Real Top-Liners.
Also Acts of Every Description.
Also Acts of Every Description.
Revues and Acts unknown to this tour entertained for trial week.
All coms., with full particulars and date sheet, direct to the Manager, JOSEPH LAWRENCE, 'Phone, 2533 Leicester.

MUSIC HALL ARTISTES WANTED.

WANTED,
Wanted, Wanted,
Entertainers,
Entertainers,
Entertainers,
Musical Acts,
Musical Acts,
Musical Acts,
Trios.
Trios.
Trios.
Immediate dates.
Immediate dates.
Only refined Acts suitable for high-class audiences entertained.
Full particulars, giving absolute lowest terms (two shows daily),
MANAGER,
54, Belmont-gardens,
Glasgow, W.

MILITARY HALLS, ALDERSHOT.
WANTED, Refined Variety Artistes, all lines; must be refined or useless. Lowest terms for two weeks to ALFRED BERT, The Nest, Brighton-road, Aldershot.

MUSIC HALL ARTISTES' WANTS.

WANTED, Monday next, also Dec. 3, NELLIE SYLVESTER, in Dances of Our Allies. Wire, 137, Kirkdale-road, Liverpool.

WANTED, Monday next, MINNIE YORKE, Comedienne and Eccentric Dancer, with voice and appearance. YORKE, Grand T., Nottingham.

WANTED Known, KELSY EDWARDS, Chic Comedienne and Artistic Dancer, vacant Monday. Coms., Garrick Theatre, Hereford.

WANTED, Mon., Nov. 26, MAY KINGSLEY, Wales's Sweet Soprano. No other vacancies this year. Dec. 4, Dartford. This week, Grand, Basingstoke. Write or wire.

WANTED, by ZONNY FISKE, Comedienne, Mon., Nov. 26, and Dec. 3. Wire, Mec. T., Openshaw, Manchester.

WANTED Known, VIOLET LINN, Charming Vocalist and Chorus Comedienne, unexpectedly Vacant Monday next. Beautiful appearance and wardrobe. 2, Wiltshire-road, Brixton, London, S.W.

WANTED, for EVA TAYLOR'S Dramatic Variety Combinations, Nov. 26 and Dec. 10, onwards; Drama, Variety, Turns, and Farces; change mid week. Shares or Certs. Wire for Nov. 26.
TAYLOR, Pavilion, Rhos, Wrexham.

WANTED, Dec. 10, 17, 24, 31, by THE SISTERS WEBB,
Brilliant Musical Mélange,
Nov. 19, E., Preston. 26, E., Grantham. Wire, JOJO WEBB, Pal., Southampton. P.a., 4, Speenham-rd., Stockwell, London.

WANTED, by SISTERS HULA, Comediennes and Expert Dancers, Monday next, onwards. Hippo., Margate. P. A., 2, Union-row, Margate.

WANTED, Monday next, and Dec. 3, 10, MADAME ZILLAH'S JUVENILES; refined vocal and dancing scena. Wire, Palace, Skelmersdale, Lancs.

WANTED, EILEEN and MAY TRIO, Nov. 26, through transferring; Musical Act; rousing Military Dance; 7 characters. Wires, 11, Gill-street, Liverpool.

WANTED, by WULLIE DURKIN, Scottish Comedian. Monday next. Wire, Empire, Sunderland.

WANTED, by "PIMPLE," Comedian, Nov. 26; last week top of bill, King's T., Annfield Plain, Durham. Wire above. P.a., 2, Durham-rd. Exempt.

WANTED, Nov. 26, J. W. HALL, Comedian. 62, Ellison-st., Hebburn-on-Tyne.

WANTED, Monday, BERT CASTLE, the breezy, versatile comedian. This week, Hippodrome, Ipswich. Wire (home address), 20a, Foundation-st.

WANTED, Monday next, ALDRO LUKOS, Monkey, Perpendicular Perch and Com. Antics Spec. LUKOS, 2, Alma-place, Sherbourne-road, Birmingham.

WANTED, Monday next, by TOM GOTT, Yorkshire Comedian; one of the most consistently successful comics in the business. Wire, Hippo., Rotherhithe, S.E.

PHIL REES' LITTLE COPPERS.
WANTED, Monday next (Scotland only). Nov. 12, Pavilion, Ayr.
Wire or write for terms direct; or Principal Agents.

WANTED, Nov. 26, Dec. 3, 17, 24, on, with exceptions, THE MELFORDS (lady and gent.), in their Comedy Burlesque Dancing Act. 161, Bird-in-Bush-road, Old Kent-road, London, S.E. 15.

WANTED, Monday next, by HARRY RAYMOND and IVY, Vocalists and Dancers of Repute; any reasonable distance. Wire early, Market Hall, Aylesbury, Bucks.

WANTED, Monday next, RHODE and ROCHE present "The Lizard's Nest," a clever comedy conglomeration novelty act. Wire, Theatre Royal, Guildford. Also all March, 1918, between London and Edinburgh. Address after Saturday 113, Ferndale-rd., Brixton, London, S.W. See "Performer" vacancies this week.

WANTED, Monday next, and Dec. 3, by ST. MALO and COOMBS, Novel, Vocal, Musical Comedy (own setting). "The Gipsy and the Sailor." Wire, Jubilee Hall, Weymouth.

WANTED, Monday next, STEELE and ROSS, in their successful 15 minutes' Comedy Act, "The Girl from Lancashire." Booked and rebooked at all the best halls. Wire for Monday, STEELE, Empire, Middlesbrough.

WANTED, Monday, by SILENT TAIT and AMEE,
SILENT TAIT and AMEE.
All coms. to Playhouse, Folkestone, Kent.
Big Success everywhere.

WANTED, Nov. 26, Dec. 3, MONICA DALY and FRANK MARR, in Artistic Bits of Versatility, Clean Comedy, Singing, Talking, Novel Dances, with Banjos.
Wire, Palace, Blackburn.

WANTED, Dec. 3, 17, 24, 31, by THE BROS. WEBB,
World-renowned Comedy Musicians.
Palace, Southampton.
Nov. 19, 26, Hengler's Circus, Glasgow. P.a., 4, Speenham-rd., Stockwell, London.

WANTED, Monday next, by GRIFFITHS and CARMEN, in 15 minutes of Screaming Burlesque, "The Lady and the Chef." Wire, Empire, Bristol; or, house address, 32, Prince-street, Bristol.

WANTED, Nov. 26, Dec. 3, by DENBY and DENT, Comedians.
Wire, 52, Fron-road, Connah's Quay, Cheshire.

WANTED, Monday next, also Dec. 3, DAVIES and UDALL, Playlet, "The Grumbler." 109, Victoria-st., Longsight, Manchester.

WANTED, by BERT WILLIAMS, Ventriloquist, Mon. next. Wire, Pav., Ayr. House, 180, High-st., Ayr. Vac. Dec. 17, 24.

MUSIC HALL ARTISTES' WANTS.

WANTED, Dec. 3, various on, for LILIAN BEAUMONT'S screaming Sketch, "Sally Mine." This, 134, Lambeth-road, S.E.; next, Palace, Islington.

WANTED, Dec. 3 and 10, for
"THE NIPPER'S BANK," or
"A LITTLE CHILD SHALL ——."
Wire, RAY, Royal, Crook.

WANTED, Mon. next, between Margate and Birmingham, THE GREAT LINTONS, Musical Act, introducing the World's Greatest Concertina Act. A real draw. This week, topping, Hippo., Margate. If no encore Mon. night, no salary accepted. Wires, shares or cert, LINTON, Hippo., Margate.

WANTED, Wanted, Wanted, Wanted, Nov. 29, Dec. 3,
A. WOLKOWSKY'S
World Famous Orchestra and Character Ballet.
This week, enormous success at Kingston Empire.
Wire, 61, Sudbourne-rd., Brixton, S.W. 2.

KAMAKURA FAMILY, Japanese Conjurers, introducing their celebrated Enchanted Fountains.
WANTED, Nov. 26, 27, Wardour-street, Leicester-square, London.

WANTED, Nov. 26, Dec. 10, 17, 24, ATLAS-VULCANA TROUPE,
British and Best Novelty Athletes.
27, Ackers-street,
C.-on-M., Manchester.

WANTED, by THE JOVERS,
Famous Spanish Acrobats,
Nov. 26,
between Lincoln and Southport.
Wire, Palace, Lincoln.

WANTED, Monday next, JAAP VAN LAREN, Slack-wire Artiste. This week, Hippodrome, Boscombe.

LES PLATAS,
Spanish Acrobats and Tumblers.
WANTED, Monday next, also Dec. 3, 10, also, through transferring, Hereford, Christmas week. Wire, 13, Sidney-street, C.-on-M., Manchester.

WANTED, Dec. 3, 10, and 17, by the ROYAL TOKIWA FAMILY. Genuine Japanese Artistes, introducing most sensational feats, including incomparable Little Matsu and Masa, and with gorgeous set of scenery, gold embroidery on satin; also wardrobe. Wire to Hippodrome, Birkenhead.

WANTED, by MARO DUO, Quaintest Gymnastic Comedians, Monday next. Wire, Prince's Theatre, Horwich, Lancs.

WANTED, Nov. 26, Scotland way; the Act that is now booking ahead. CHARD'S DOGS. City Varieties, Leeds.

COMPANIES WANTED.

W. W. KELLY'S THEATRES.

SHAKESPEARE THEATRE, LIVERPOOL.

WANTED, first-class attractions only for weeks of June 3 and 10.

TO PLAY ONCE NIGHTLY.

The Shakespeare is *"THE"* Popular Theatre of Liverpool—The Box Office says so.

NEW THEATRE ROYAL, BIRKENHEAD.

THE PREMIER THEATRE of CHESHIRE.

WANTED, high-class attractions for weeks of March 18 and April 15

TO PLAY ONCE NIGHTLY.

Wire or write to
W. W. KELLY,
New Theatre Royal, Birkenhead.
Wires "Hustler," Birkenhead.
London Representative:
H. W. ROWLAND, 52, Shaftesbury Ave.

GRAND THEATRE, DERBY.

GRAND THEATRE, DERBY.

WANTED,
FIRST CLASS NO. 1 ATTRACTIONS.

JANUARY 14, 21, FEBRUARY 4, 11, ON
JANUARY 14, 21, FEBRUARY 4, 11, ON
JANUARY 14, 21, FEBRUARY 4, 11, ON
JANUARY 14, 21, FEBRUARY 4, 11, ON
JANUARY 14, 21, FEBRUARY 4, 11, ON

Wire—T. ALLAN EDWARDES.

WANTED
AT ONCE,
CHORUS LADIES
AND
DANCERS
FOR
HARRY DAY'S
TOURING PRODUCTION,
"VANITY FAIR."

APPLY THURSDAY, NOV. 22,
AT THE
2.30 SURREY THEATRE 2.30
Chorus Ladies bring Song.
Dancers bring Practice Dresses.

THEATRES WANTED.

DISPLAYED ADVERTISEMENTS 6s. per inch, Single Column
12s. per inch, Double Column.

LEON VINT'S ORGANIZATIONS.

Something New for the Legitimate

THEATRE AND MUSIC HALL

Will Managers of the above, who are installed with complete outfit (and Cinematograph Licence) for exhibiting Pictures, please communicate at once, stating Voltage, Amperage, and if fitted with one or two Cinematographs.

THIS MATTER IS URGENT AND IMPORTANT

FOR A

GREAT PRODUCTION.

STATE VACANT DATES
FROM FEB. 1 ONWARDS.

THEATRES:

PALACE, BARRY DOCK. **PALACE, NEATH.**
HIPPODROME, NEATH. **PALACE, LLANELLY.**

Always vacancies for good novel Variety Turns.
Booking Manager for the above Theatres, James J. Welch.

Under the Direct Management of LEON VINT.

ELINOR GLYN'S

"THREE WEEKS."

In Four Acts. Adapted by Roy Horniman.
Produced by Leon M. Lion at the **STRAND THEATRE.**
North and South Companies now touring.
Two more Companies start tour Jan. 4, by arrangement with LEON VINT.
Let to Ruffell's Theatrical Furnishing Co.

FRED KARNO and LEON VINT'S

New West-End Production. Coming Shortly.

"A WEEK-END."

By Walter Ellis, Author of "A Little Bit of Fluff."

LEON VINT'S FILM PRODUCTIONS.

A quantity of Plays, Book-rights, &c., for sale for Film Productions. Enquiries solicited.

E. HILL-MITCHELSON and LEON VINT'S COMPANIES.

"A SAILOR'S WEDDING RING," "RUTH," "CONVICT 22," etc., etc.

NOTE.—Open to Finance, Manage good Comedies, Dramas, Musical Plays, or any firs-class Mus'c Hall Attraction, or anything in the Theatre, Variety or Film World.

All communications re all the above, direct to—

LEON VINT,

142, LONG ACRE, LONDON, W.C. 2.

Telegrams: "Vinticon, Rand, London."
Telephone—Gerrard 6549.

SYDNEY BRANSGROVE'S PRODUCTIONS.

Immediate success of MR. ARTHUR SHIRLEY'S new drama—

BRITISH to the BACKBONE

THIS WEEK:
HIPPODROME, RICHMOND.

VACANT: Nov. 26, Dec. 3 and 24, onwards.

All particulars to—
SYDNEY BRANSGROVE,
1a, Southampton Row, W.C. 1.

SENSATIONAL SUCCESS.

BRITAIN'S "GUESTS."

"Seme" sketch with "some" finale.

Played last Saturday night to over **4,000 persons** who **cheered for nearly five minutes.**

SIX CURTAIN CALLS and MORE WANTED.

Read last week's reports in "The Era" and "Stage."

Now Booking. Top Liners Only.

Undoubtedly the most thrilling and realistic production of modern times.

4 characters—1 scene—runs 25 minutes—can be staged anywhere—all effects carried.

WEST END COMPANY.
Fully Licensed and Protected.

TOPICAL and ORIGINAL.

The most enthusiastic finale ever staged.
For terms, dates, and full particulars apply to
Mr. ALEC D. SAVILLE,
11a, Tynemouth Rd., South Tottenham, N.15

THEATRES WANTED.

WINTER GARDENS, NEW BRIGHTON.

NOW BOOKING 1918. VACANT JANUARY 7 and onwards, with exceptions.
Only First-Class Attractions (Musical preferred) entertained, and Good Business assured for Good Shows.

THE SUCCESS OF THE YEAR.

A FEW FACTS ABOUT

THE JEFFERSONS.

The Comedy in Three Acts by our youngest playwright, **VINCENT DOUGLASS.**

TWO OTHER UNSOLICITED THEATRES FROM SEVERAL RECEIVED:—

Dear..... Theatre Royal, Bolton, Oct. 16, 1917.

I had "THE JEFFERSONS" here last week, and when I tell you it is the only play that we have had here that I have sat out for two whole evenings for many years past, as far as Bolton is concerned, of course you may rest assured that I was thoroughly delighted with the same. To Mr. Wilfred Shine I expressed the opinion that it was one of the best plays of its kind that I have ever seen, always assuming that they keep up the quality of the company to its high standard.
Kind regards and all good wishes, Yours faithfully, J. F. ELLISTON.

Dear Mr. DOUGLASS, Theatre Royal, Norwich, Nov. 15, 1917.

Just a line to say how pleased I am with "THE JEFFERSONS." My opinion is endorsed by all who have seen the play. I wish there were more Companies as capable as yours on the road. Convey my congratulations to your son, who has achieved so signal a success. Its humour is spontaneous, and, what is more, clean, and without the slightest trace of innuendo or suggestiveness. I hope to see further results from your talented son's pen in the future.
With best wishes, Yours sincerely, HENRY FURNIVAL.

A WEST-END LONDON THEATRE OFFERED FOR A RUN FROM BOXING NIGHT IF DATES ALREADY BOOKED CAN BE TRANSFERRED.

NO VACANCIES THIS YEAR. PLEASE SEND VACANT DATES. NOW BOOKING 1918.

MR. WILFRED SHINE

In his remarkably clever and artistic rendering of **CHRISTOPHER JEFFERSON.**

"A CHRISTMAS DREAM."

Beautiful Fantasy by same Author. Full Company of 35, and all Scenery and Costumes carried.
ALL DATES BOOKED EXCEPT JAN. 28 and FEB. 4.

All communications to A. DOUGLASS, Winter Gardens, NEW BRIGHTON.

UGAR AND LANGLEY'S COMPANY.

CRACKERS

THE

CRACK REVUE

The Finest Combination of Talent Touring. All Recognised and Competent Artistes.

Dressed and Mounted equal to any London Production,

AND A REAL BEAUTY CHORUS.

CRACKERS,
The Ideal Production for the Festive Season.

VACANT,
DECEMBER 10 (South),
DECEMBER 24, 31 (South), onward.

HARRY UGAR
This:
Hippo., Wrexham, N. Wales.
Next:
Hippo., Bilston, Staffs.

WHERE'S THE CHICKEN

FEATURING

BERT GILBERT,

WITH FULL LONDON COMPANY,

UNEXPECTEDLY VACANT
NOV. 26 & DEC. 10.

Wire—J. PARSON,
87, Victoria Street,
London, S.W.

A ROYAL DIVORCE.
WANTED,
for this phenomenal attraction, weeks of FEB. 4 and 11.

The greatest play of modern times, which has revisited every city in the kingdom oftener than any other in the annals of the British stage and is always received with unbounded enthusiasm.
Recent takings:—
Birmingham, nearly £1,600.
Belfast (6 nights), over £900.
Warrington, over £500.
Write immediately to
W. W. KELLY, New T.R., Birkenhead.
Wires to "Hustler," Birkenhead.

WANTED AT ONCE,

CHORUS LADIES AND DANCERS

FOR

HARRY DAY'S

TOURING PRODUCTION,

"VANITY FAIR."

APPLY THURSDAY, NOV. 22,
AT THE
2.30 SURREY THEATRE 2.30
Chorus Ladies bring Song.
Dancers bring Practice Dresses.

GLADYS ARCHBUTT and A. E. STORY'S ENTERPRISES.

OH! I SAY!!

THE FAMOUS CRITERION FARCE. NEW DRESSES. NEW SCENERY.

Music Hall or Twice Nightly Theatre Dates Wanted for Spring Tour.

All communications to
NASSAU HOUSE,
122, Shaftesbury Avenue,
London, W.C.

ARTHUR ALDIN'S PRODUCTION

WILD HEATHER.

A Strong Play full of Comedy.

Now playing at the Strand Theatre, London.

Already played Manchester, Blackpool, Eastbourne, Brighton, Newport and Liverpool to record houses.

No. 1 and No. 2 Companies—dates WANTED.

Apply: ARTHUR ALDIN,
24, Haymarket, London, S.W. 1.

WANTED AT ONCE,

CHORUS LADIES AND DANCERS

FOR

HARRY DAY'S

TOURING PRODUCTION,

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"VANITY FAIR."

APPLY THURSDAY, NOV. 22,
AT THE
2.30 SURREY THEATRE 2.30
Chorus Ladies bring Song.
Dancers bring Practice Dresses.

VENTOM SWIFT'S BIG SHOW,
That Ripping Rollicking Revue

ALL ABOARD!

VACANT March 18; April 1.

STAR CAST.

The Success of 1916-17

BABES IN THE WOOD.

CAST INCLUDES
ETHEL ENTWISTLE,
The Girl with the Glorious Voice.
VACANT February 25.

NOV. 19, OPERA HOUSE, HARROGATE.
NOV. 26, PAVILION, LIVERPOOL.

WANTED

AT ONCE,

CHORUS LADIES AND DANCERS

FOR

HARRY DAY'S

TOURING PRODUCTION,

"VANITY FAIR."

APPLY THURSDAY, NOV. 22,
AT THE
2.30 SURREY THEATRE 2.30
Chorus Ladies bring Song.
Dancers bring Practice Dresses.

THOS. C. DAGNALL'S TOURS

THE LAND OF PROMISE

(A Play of Canadian Life.) By W. SOMERSET MAUGHAM.
From the DUKE OF YORK'S and NEW THEATRES, LONDON.

VACANT DATES: Dec. 24, 31. Jan. 14. Feb. 4, 11, 18. Mar. 4, 25. April 1, 22, 29. and onwards with exceptions.

THE LITTLE MINISTER

J. M. BARRIE'S Famous Comedy in Five Acts, from the Haymarket Theatre, London.
Including **EVELYN ORMONDE** as Lady Babbie.

VACANT FOR FIRST-CLASS THEATRES. DEC. 10, 24.

All Communications to—
THOS. C. DAGNALL, Theatre Royal, Torquay.

"Les Cloches de Corneville."

WARNING.

The entire provincial rights of the above opera—and any performance of the music in connection with any stage performance, moving picture display, or any stage picture other than "amateur performances"—are vested in Mr. JAMES M. GLOVER, of 19, Sackville Street, W. 2, and an injunction and action for damages will be immediately taken against any proprietor of Theatre, Picture Palace, or Concert Hall who infringes the holder's agreement, dated Sept. 1, 1917.

HARRY WILSON & CO.,
Solicitors,
Broad Court Chambers, Bow Street, W.C.

THEATRES WANTED.

FRED C. WEATHERLEY'S

YOU'D LAUGH IF YOU KNEW

Revue.

TOM E. SLOAN

JOLLY DOLLY BARRIE

HELENA CARMEN

THE ALEXANDERS

Produced April 9, and new to Yorks and Lancs.

WANTED:
Dec. 10, between RUGELEY and BURSLEM.

THIS:
THEATRE ROYAL, DARLINGTON.

NEXT:
THEATRE ROYAL, SEAHAM HARBOUR.

Wire—
FRED. C. WEATHERLEY,
PAVILION, ASHINGTON, NORTHUMBERLAND

BEECHAM OPERA COMPANY.

Mozart's opera, "The Magic Flute," was revived at Drury Lane on Wednesday evening, and the performance gave satisfaction to a large audience. It was the first night of the present Drury Lane season, and Sir Thomas Beecham himself conducted. The cast was practically identical with that seen before under the same auspices, and an enthusiastic reception was accorded Mme. Miriam Licette as Pamina, and Mr. Maurice D'Oisly as Tamino, both being in excellent voice. Mr. Robert Radford did well as Savastro, and Mr. Frederick Ranalow, in the rôle of Papageno, deserves special mention, as do also Miss Sylvia Nelis as the Queen of Night, Mr. Sydney Russell as Monastatos, Miss Olive Townend, Mr. Frederick Blaney, and Mr. Albert Chapman. The singing of the chorus met with general approval.

"A JOINT ENGAGEMENT."

Sketch, by A. Patrick Wilson, Produced at the Alexandra Theatre on Monday, Nov. 19.

The plot concerns an out-of-work actor and actress, who, on coming down to breakfast, find, instead of a meal, a letter from the landlady asking for the ten shillings deposit, when they will get all they require. Neither have any money, and the lady, leaving her bangle on the table, goes out to have an altercation with "ma." The man decides to pawn the bangle, and, taking his dressing-gown off, leaves it on a chair. The lady, returning, resolves on a similar course with regard to the dressing-gown. Later each reproaches the other for pawning what does not belong to them, and finally they recognise one another as old acquaintances. Samson tells Maggie that an old friend of hers, Ted Flynn, has been killed in Flanders, and then gives a delightful monologue entitled "An Actor and a Man." A letter then arrives offering Samson a big part in a coming production at a large salary, but as Samson is not married, he is asked to find a woman to play "lead." He suggests matrimony to Maggie, and thus "a joint engagement" follows.

Mr. Arnold Bell makes the most out of the part of Samson Saville, and Miss Frances Campbell does admirably as Maggie. The piece was well received.

Miss Dorothé Vernon, the Mountebanks' Concert Party, has been engaged by Daly's Theatre management to play Miss José Collins's part in "The Happy Day" company on tour.

Mr. Doyle Crossley, of the same party, has been engaged to play Beppo in "The Maid of the Mountains" on tour. Both these engagements were made through the New Oxford Agency.

When listening to that dainty young Impressionist,

OLGA SYDNEY,

You could shut your eyes and imagine that you were being entertained by the original artiste.

Have you heard her latest of **HILDA GLYDER** in **"Oh, Johnnie"?**

If not, take the opportunity of seeing her this week at the

POPLAR HIPPODROME.
(Times, 6.50 and 9.25),

And then get in touch with
NORRIS & CLAYTON, Ltd., 90, CHARING CROSS ROAD, W.C. 2
Re Vacancies for 1918.

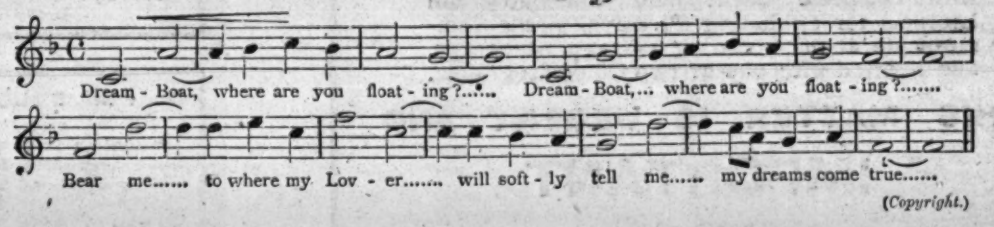
Next Week, Olympia, Shoreditch.
Panto., "The Happy Family," Strand Theatre, W.C.

A FACT

THE FOLLOWING SONGS HAVE BEEN DEFINITELY SELECTED BY THE PRINCIPAL PANTOMIME PRODUCERS FOR THIS YEAR'S PANTOMIMES.

DREAM BOAT

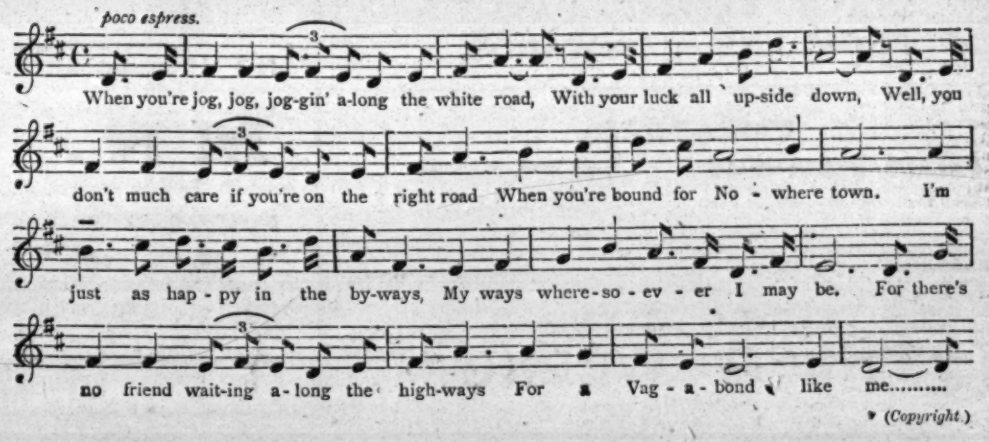
By IVOR NOVELLO,
Composer of **KEEP THE HOME FIRES BURNING.**


Dream - Boat, where are you float - ing?..... Dream - Boat,... where are you float - ing?.....
Bear me..... to where my Lov - er..... will soft - ly tell me..... my dreams come true.....

(Copyright.)

JOGGIN' ALONG THE HIGHWAY

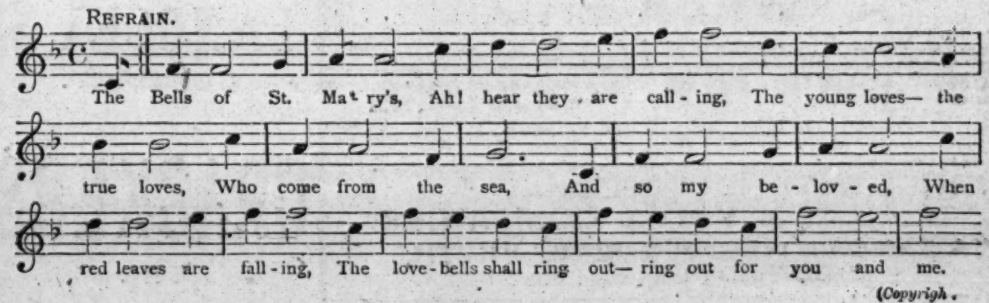
Words by ARTHUR ANDERSON. Music by HAROLD SAMUEL.


poco espress.
When you're jog, jog, jog-gin' a-long the white road, With your luck all up-side down, Well, you
don't much care if you're on the right road When you're bound for No - where town. I'm
just as hap - py in the by-ways, My ways where-so - ev - er I may be. For there's
no friend wait-ing a-long the high-ways For a Vag - a - bond like me.....

(Copyright.)

THE BELLS OF ST. MARY'S

Words by DOUGLAS FURBER. Music by A. EMMETT ADAMS.
Writers of **GOD SEND YOU BACK TO ME.**


REFRAIN.
The Bells of St. Ma - ry's, Ah! hear they are call - ing, The young loves— the
true loves, Who come from the sea, And so my be - lov - ed, When
red leaves are fall - ing, The love-bells shall ring out— ring out for you and me.

(Copyright.)

By kind permission of Albert De Courville.
From the SUCCESSFUL REVUE, "SMILE."

MY BEAUTIFUL GIRL

Words by HAROLD TIVEY. Music by FREDERICK W. CHAPPELLE.

REFRAIN.
Beau-ti-ful girl,... good - bye Beau-ti-ful girl,... good - bye Part-ing is hard... for you, But
poco cres.
hard for me too. I've been so hap - py since the day I met you, I want to see... you smile
In your de-light-ful style, I want to take your smile a-way in my heart, To keep in my mem - o - ry when
rit. a tempo.
we are a - part. It's bet-ter to smile than... sigh My beau-ti-ful girl,... good - bye.

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 26, 1917.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Glenburn Trio, Pictures.

HAMILTON HIPPODROME (rehearsal, 1).—Perezoff's revue, "Au Revoir, Paris," Bros. Lawrence, Pictures.

IPSWICH HIPPODROME (rehearsal, 2).—Alice Hayes, Spence and Jocelyn, Maggie Clifton and Partner, Harry Taft, Emmie Fossett, Pathé Gazette, American Comedy Girls, George Ali and Leonard Barry.

IPSWICH LYCEUM THEATRE.—Company as booked.

NORWICH HIPPODROME (rehearsal, 2). — Harry Thurston and Co. in "The Johnson 'Ole," Nora McCarthy, Darty and Partner, Atherton and Hyde, La Petite Musicale, Dora Page, Pathé Gazette, Dusty Rhodes.

NORWICH THEATRE ROYAL.—"The Walls of Jericho."

PAISLEY RINK VARIETY PALACE (rehearsal, 6.30).—Tom E. Dean, Belle and Betty, Ian Colquhoun, Pictures.

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY. — Lockhart's Elephants, Violet Barte, Bros. May, and company as booked.

CANNOCK HIPPODROME. — Bert Bramley's Revue, "Trifles."

WEST BROMWICH EMPIRE. — The Allied Revue Girls, Maud Lovett, Harry Anderson, Jack Gregson, Madge Brown, Bioscope, and company booked.

WEST BROMWICH THEATRE ROYAL. —"John Raymond's Daughter" Co.

LONDON SYNDICATE HALLS

BRIXTON EMPRESS (rehearsal, 10).—Violet Black and company in "A Big Ad.," the Seven Bramusas, Estelle Rose, the Four Tommies, the Three Canadiens, Clifford Morgan, Romaine and Dainton, Maggie Carr, Bioscope.

CHELSEA (rehearsal, 12).—Chas. Hutchins presents The Q's, Sanger's Musical Sea Lions, Fitzgerald's Club-Juggling Girls, Arthur Aiston, Jack Birchley, Alice Hollander, Gus Harris, Doris May, Clifford Morgan, Bioscope.

EAST HAM (rehearsal, 12).—Leo Stormont and company in "The Doctor's Duel," Tucker, Foot-Gers, the 4 Swifts, Anna Hana, Orpheus Trio, Monroe and Robbins, Evelyn and Clayton, Martin Dawson, Bioscope.

EUSTON (rehearsal, 12).—Florrie Forde, Maximillian the Great, Arthur Aiston, Black and White, the Envers, Sisters Mesley, Mlle. Clements, Vasey and Ramsey, Gwen Thomas, Bioscope.

LONDON PAVILION (rehearsal, 11.30). —H. V. Esmond and Chas. Macdona present "A Kiss or Two," Haidie de Rance and Hero.

METROPOLITAN (rehearsal, 12.15).—Moss' Empires present "Joy-Land."

OXFORD (rehearsal, 12).—C. B. Cochran's production, "The Better 'Ole."

SOUTH LONDON (rehearsal, 12).—Harry Lamore, Marie Kendall, Gus Harris, the De Breans, Bell Bros., Edgar Curtis, Marjorie Ayling, Fields and Doreen, Bioscope, Mark Coney.

TOTTENHAM (rehearsal, 2).—Wallace Selkirk's spectacle, "Clans of Bonnie Scotland," Yelson Trio, Esa Japanese Trio, Mewse and Singer, Edis and Forbes, Chas. Stevens, George Benson, Divina, Ethel Castaldini, Bioscope.

WALTHAMSTOW (rehearsal, 1).—Flying Banvards, Harry Champion, Naughton and Gold, Vine and Brewer, George Benson, Three Diamonds, Evelyn Hardy, Andy Carr, Marie Clark, Bioscope.

WATFORD (rehearsal, 1). — Gladys Archbutt and A. E. Story present "Oh! I Say!"

LONDON THEATRES OF VARIETIES.

BALHAM HIPPODROME (rehearsal, 4). —Mayfair Productions, Ltd.; Revue, "All British," Well and Smith, Bioscope, The Three Lacys.

CAMBERWELL EMPIRE (rehearsal, 4). —Cecil Barclay and Rupert Lister's Co. in "A Butterfly on the Wheel."

CAMBERWELL PALACE (rehearsal, 4). —Chas. Austin and Co. in "Parker's Appeal," Penrose and Whitlock, Dale and O'Malley, Pinkie Whyte, The Romanesca Quartette, Bert Terrell, Dolly Elsworthy, The Poluski Bros., Mildred Maude, Bioscope.

CLAPHAM GRAND PALACE (rehearsal, 4).—Frederick S. Lloyd's Co. in "Le Poupee," Bioscope.

CROYDON HIPPODROME (rehearsal, 4).—Moreton and Heath's company in "The Cinema Star."

CROYDON EMPIRE (rehearsal, 4).—Beth Tate Wish Wynne, Maurice, Bert Terrell, Daly and Healey, Ben Albert, Dora Lyric, The Four Kemptons, Bioscope.

HAMMERSMITH PALACE (rehearsal, 4).—Oswald Williams, The Harmony Four, Harry Ford, Alice Lakin, Maud Aston and Co. in "Squibs," The Seven le Roys, Betty and Gordon, Jay Whidden, Bioscope.

HOLBORN EMPIRE (rehearsal, 4).—Ben Albert, Kate Carney, Max Darewski, Mary Mayfren and Co. in "The Woman of Louvain," Dainty Doris, Kuba Quartette, The Clovelly Girls, The Pasqualis, Bioscope.

ILFORD HIPPODROME (rehearsal, 4) —F. Wilmot's Co. in "Carry On," Grogie, Oswald Bemand, Queenie Leighton, Bioscope.

ISLINGTON EMPIRE.—Dr. Royal Rasford, Morny Cash, The Record Quartette, Alf. James and Co. in "The Strike," Isa Wise, Recco, Bioscope, Daisy Stratton.

KILBURN EMPIRE (rehearsal, 4).—Chas. Austin and Co. in "Parker's Appeal," G. H. Elliott, Marie Dainton, P. Sylvester and Co., Mabel Manson, Noblett, Hall and Turn, Daisy Morrell, Bioscope.

LEWISHAM HIPPODROME (rehearsal, 4).—The Poluski Bros., Wish Wynne, Will Evans, Wilson Hallett, The Melody Makers, May and Bertha, Edna Payne, Bioscope.

THE PALLADIUM (rehearsal, 11.30).—Wilkie Bard, Florence Smithson, Van Hoven, Claude Golden, The Omega Trio, Nellie Wallace, Gus Elen, Bioscope, The Sisters Pounds, Farr and Farrland, George Mozart.

POPLAR HIPPODROME (rehearsal, 4). —G. H. Chirgwin, Morny Cash, Dale and O'Malley, W. H. Fox, Rose Cambry, Harry Bedford, The Decars, Bioscope.

PUTNEY HIPPODROME (rehearsal, 4). —Sydney Bransgrove's Co. in "Ye Gods!" Bioscope.

ROTHERHITHE HIPPODROME (rehearsal, 4). — The McNaughtons, Pimple and Co. in "The Strike," Woodhouse and Wells, Marjorie Fulton, Elsie Robert, Colley and Scott, Bioscope.

SHOREDITCH OLYMPIA (rehearsal, 4).—Hetty King, R. G. Knowles, Claude Golden, The McNaughtons, The Quaint Q's, Lilian Byrne, Olga Sydney, Sandy White, La Bas Duo, Bioscope.

WILLESDEN HIPPODROME (rehearsal, 4). — Sydney Bransgrove's Co. in "Her Love Against the World," Bioscope.

WOOLWICH HIPPODROME (rehearsal, 4).—Lew Lake's company in "The House that Jerry Built," Wheeler and Wilson, Warner, Bioscope, Ida Barr.

MACNAGHTEN TOUR.

BLACKBURN.—Pictures, Revueland, Alfredo, Mervan Girls, Three Jees, George Murphy, Reg Bolton, Eddy Reed.

BRADFORD.—Pictures, "Behind the Scenes."

BURNLEY.—Pictures, Sisters Heywood, Keir and Kempton and Co., as booked.

CARLISLE.—Pictures, Finlay Dunn, Terris and Romaine, Belle Davis and Cracker Jacks, Mart and Pep, Ragoo, Lily Young, Lyle and Lee.

HALIFAX.—Pictures, Billy Rogers, Daisy and Her Eight Stars, The Trents, Michaeloff Russian Trio, Les Bastiens, Violet Vanbrugh.

HUDDERSFIELD.—Pictures, "My Son Sammy."

SOUTHAMPTON. — Pictures, Daphne Wynne, Eugene Garadini, Those Four Kids, Olive Wright, T. E. Dunville, Four Havanas, Chester Kingston.

WARRINGTON.—Pictures, Jim Max, Rex Faze, The "Borstal Boy," George Hyam, Ching Wu, Parsons Family.

Rehearsal at all halls at 12.

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 1). —Fyne and Hurley, Lou Edwards, Lily Morris.

BIRMINGHAM GRAND (rehearsal, 1). —Sandy Powell, Edie Veno, Betty Washington, Tom E. Finglass, Lottie Collins, junr., 5 Wartons.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Ernie Garner, Clarice Chesney, Gladys Ivanhoe.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Ernesto, Will Van Allen, Rosie Reys, Jerry and Co., Duncan and Godfrey.

CARDIFF OLYMPIA (rehearsal, 12).—Ed. Kinsberry and Miss Beulah Armstrong.

GLASGOW COLISEUM (rehearsal, 1).—Sam Stern, Nine Bogannys, Real McKays, Clara Butterworth.

HULL PALACE (rehearsal, 1).—Bi-Bo-Bi, Olga Charns, Victor Kelly, Happy Tom Parker, Manny and Roberts, Hanlon Charles Troupe.

LEEDS EMPIRE (rehearsal, 1).—Radford and Valentine, Barts Trio, Takio, Lucille Benstead, Flora Cromer.

LIVERPOOL OLYMPIA (rehearsal, 1). —Agda and Co., Symphonia.

LONDON HIPPODROME (rehearsal, 11).—"Zig-Zag."

NEWCASTLE EMPIRE (rehearsal, 1).—Waters and Morris, Royal Gothams, Christine Roy, Thornton and Delia, Ernest Hastings.

NEWPORT EMPIRE (rehearsal, 1).—Prof. Earle, Albert Le Fre, Rollo and Rega, Evelyn Taylor, Tom E. Hughes.

NOTTINGHAM EMPIRE (rehearsal, 1). —Sammy Shields, Pauline Travis, Denziloe Trio.

SHEFFIELD EMPIRE (rehearsal, 1).—O'Wray and O'Dare, Sisters Urma, Kiddie Kennedy, Nora Delaney, Frank Whitman.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Coram, Swanstone and Hammond, Olga Morselli, Ernie Ream, J. H. Scotland, The Akebona Troupe.

SUNDERLAND EMPIRE (rehearsal, 1). —Gertie Gitana, Grock and Partner, Barton and Ashley, Martini Trio, Winifred Ward, and company as booked.

SWANSEA EMPIRE (rehearsal, 2).—Royal Bartlo Quartette, Barrett and Knowles, Gus Garrick, Harold Montague.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Frills and Fancies."

STOLL TOUR.

ARDWICK EMPIRE (rehearsal, 12.30). —Yamagata Troupe, George Newburn, De Busse, Alice Craven, Adam Tomlinson, Bioscope.

BRISTOL HIPPODROME (rehearsal, 12).—Cosgrove and Burns, Tom Clare, The Edivictas, Pat Lynch, Laura Novea, Erne and Chester, Bioscope.

CHATHAM EMPIRE (rehearsal, 12.30).—Anne Godfrey, Clown Argo, Gaby Revette, Armstrong and Howarth, Bioscope.

CHISWICK EMPIRE (rehearsal, 12).—Walker and Thompson, Brooklyn Comedy Four, Austin Rudd, The Great Wieland, Lydia and Francis, Jack Lane, Bioscope, Rene Ralph.

HACKNEY EMPIRE (rehearsal, 12). —Patti Loftus, Cooper Mitchell, Sergt. Brennan, Tom E. Hood, Emilie Hayes, The Poppescus, Bioscope.

LEICESTER PALACE (rehearsal, 12).—Thornley-Dodge, May Sherrard, Connalla and Eddie, "The Get-Away," Bioscope.

LONDON ALHAMBRA. — "Round the Map" Revue. Cast includes Violet Loraine, Nelson Keys, and Alfred Lester.

LONDON COLISEUM (rehearsal, 10).—Miss Ellen Terry and Co. in scenes from "The Merry Wives of Windsor," "The Old Lady Shows Her Medals," "The Fringes of the Fleet," Baisden, Elven Hedges, Miss Ina Hill, Cyril Clensy, Bioscope.

MANCHESTER HIPPODROME (rehearsal, 10).—Neil Gow, Rinaldo, Bioscope.

NEW MIDDLESEX (rehearsal, 12). — "Pleasure Bound."

SHEPHERD'S BUSH EMPIRE (rehearsal, 12).—Laurie and Elsie, Daisy Taylor, Bioscope.

STOLL PICTURE HOUSE (London Opera House).—Pictures and varieties.

WOOD GREEN EMPIRE (rehearsal, 12). —Ida Long, Mullaney Brothers, Bioscope.

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Over the Top."

BRIGHTON HIPPODROME (rehearsal, 12).—Murray Davey, Chas. Windermere and Co., Hylda Glyder, Jack and Evelyn, Vernon Watson, Mizuna Family, &c.

GLASGOW ALHAMBRA (rehearsal, 12). —"Topsy Turvy."

LEEDS HIPPODROME (rehearsal, 12).—Leslie Elliott, "The Meanest Man on Earth," Jack Edwin, Pattman Organ, pictures, &c.

LIVERPOOL HIPPODROME (rehearsal, 12). — Mary Godley, Flying Reos, Harry Taylor, Elgar Hudson Quintette, pictures and slides, Horace Jones and Co.

MANCHESTER PALACE (rehearsal, 11). —"Ciro's Frolics."

MARGATE HIPPODROME (rehearsal, 2.30).—"In Cupid's Garden."

NEWCASTLE HIPPODROME (rehearsal, 1).—"Cash on Delivery."

PORTSMOUTH HIPPODROME (rehearsal, 1).—Les Altos, Phil Parsons, Madge White, "Sugar Baby."

SHEFFIELD HIPPODROME (rehearsal, 12).—Josie Delaine, Elsie Southgate and Sister, Harry Halsey, Signor Arvi, Lupino Lane, Bransby Williams, Manuel Vega, pictures.

SOUTHAMPTON HIPPODROME (rehearsal, 1.30).—Harry Marvello, Anna Martens, Sam Barton, W. V. Robinson, Femina Quartette, Ted Weite, Hiawatha, pictures.

SOUTHEND HIPPODROME (rehearsal, 1.30).—Zari, Ray Hartley, John Luxton, pictures, Zona Vevey and Max Erard, Les Ranies, &c.

WOLVERHAMPTON EMPIRE (rehearsal, 1).—"Goodbye-e."

ALBANY WARD CIRCUIT.

Rehearsals at each place at 1 o'clock except Weymouth at 12.

BRIDGWATER PALACE. — Billy Farrell, "The Rosary."

SALISBURY NEW THEATRE, — "The Land of Promise" Co.

SALISBURY PALACE. — Chas. Kasrac and Co., Mabel Costello, Carlos, Whittakers.

WESTON-SUPER-MARE PALACE. — "Doormats," Co.

WEYMOUTH JUBILEE HALL.—Torino, Fisher and Lea, The Balladmongers, Victor Courtney, Maidie and Gent.

YEOVIL PALACE.—Baxter and St. Welms, Stanley Russell.

ARTISTES BOOKED AT ALBANY WARD'S MILITARY THEATRES, Bulford, Larkhill, Fovant, Hurdcott, Sutton Veny, Codford, Wool, Wareham, include:—Zasma, Dorothy and Victor, Flora and Bijou, Sadie Vone Trio, Olive Temple, Columbia Trio, Glovers, Donavon Russell, Devonshire and Rose, C. H. Hennessey, Hewitt, Signor and Mme. Borelli, Male Mirror, Marjorie Dawson, Two Dots, Saxbys, Wallas, Millie Murrie, Brabant and Assistant, Harold Carlyle, Mona Langford, Muriel Pickupp, and company as booked.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Hamamura Family, Four Caros, Eight Harmony Girls, Howard Flynn and Elise Haynson, Stone and Bradley, Spalding and Vanguard, Sophie Forest.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Surry and Carlton Trio, Collins and Moore, Nan and Greta, The Remnants, Mark Cooper, Maudie Hill, Eva London, J. W. Thomason, Laura Baines, the Gipsy Soprano, The Jeanes, Thomas Foster, Sisters Tomlin, Rosie Richards, Zoe and Zona, Billie Kenwick.

ASTON HIPPODROME (rehearsal, 12).—"Introduce Me," Sisters Gaye, Fred Lloyd, Nellie Nora.

AYR PAVILION (rehearsal, 1).—The Monzo Duo, Marie Elliott, Rastus and Banks, Doicie Carriello, Gaumund Brothers, and the Great Raymond.

BATH PALACE.—Karno's "Mumming Birds" revue company, Ethel Leslie, Sid Sidney, Paul Witt and Teddie Butt, Bioscope, &c.

BIRMINGHAM HIPPODROME (rehearsal, 12).—Violet Gwynne, Fereman and Fanuan, "The Frenchwoman," Harry Cotton, pictures.

COVENTRY HIPPODROME (rehearsal, 1).—Maie Ash and Fred Allandale, Dan Whitley, Roy Mex, Jose De Moraes, Mongadors.

DUDLEY OPERA HOUSE (rehearsal, 1).—"His Last Leave."

DUNDEE KING'S THEATRE (rehearsal, 12).—Gilday and Fox, Brazilian Trio, Billy Housini and Co., Helen Charles, Stidder, Chief Kawbawgam, Harry Merrylees.

EDINBURGH PRINGLE'S PALACE.—The Van Dykes, Lena and Chrissie, Alf. Fleming.

EDMONTON EMPIRE (rehearsal, 4).—George Lee and Co., Dalmere's Circus, Spry and Monti, Preda Danilo, Shirley and Ransome, Lewis Douglas, Toots and Myra Lester.

FELIXSTOWE PLAYHOUSE (rehearsal, 2).—May and Francis, Anna Watts.

GLASGOW PAVILION (rehearsal, 11).—George Formby, Murphy and Mack, Harry Leybourne, Varney and Brett, Georgie Beck, Nanoli, Evelyn Earle.

GOLDERS GREEN HIPPODROME.—"The Headmaster" Co.

ISLINGTON PALACE.—Lilian Beaumont and Co., Sisters Carlton, Nellie Lewis, The Gladwells, Carvell and Dora, Bioscope, &c.

KINGSTON EMPIRE (rehearsal, 12.30). —P. T. Selbit's Co. in "Search Me," Frank Fox, Florimonds, Ninon Oste.

LONDON CANTERBURY.—Miss Alice Digby, The Brothers Lawn, Mr. Charles Levey, Pathé Gazette, pictures.

LONDON GRANVILLE (rehearsal, 2).—Herbert La Martine, Katie Keith, Rosie Harris, Milton Brothers, E. D. Nichols and Co., in sketch "It's Up to You," Joe and Betty Binns, El Caritaine, Frank Powell, Webb and Page, and Pathé's Gazette.

LONDON MILE END EMPIRE.—Miss Lola Luda Louzoff, Miss Ivy Stephens, Golding, Bioscope.

LONDON VICTORIA PALACE.—Little Tich, Nellie Wallace, Jack Edge, Arthur Ferris, Seven Nobodies, Mlle. Marco, Dauntón Shaw Troupe, Yetta.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Archie Goodall, Sisters Jane Mabel Adeane, Robson, Nan Scarlet, George Rymer, Two Alaskas, Royal Welsh Choir.

PENGE EMPIRE (rehearsal, 12).—Geo. Dance's Co., "The Bing Boys are Here."

PLYMOUTH PALACE (rehearsal, 1).—Martha Cashmore and Co., De Marest, Bojamas Arabs, Sutcliffe Family, Edna Lorne, Ferguson and Mack, Tina Paynola.

PONTYPRIDD TOWN HALL.—Johnson Clark, Roxy La Rocca, Austen Temple and Miss Irene Vincent, Vera and Vi, and pictures.

SALFORD REGENT (rehearsal, 11).—The Bell-Hattons, Nora Moore, Denton's Eight Rays of Sunshine, the Westall Trio, Arthur Wellesley and Co. in "The Mad Emperor," Zellini, Betty Brown, Rosie and M. Dubin, Bioscope.

SHOREDITCH EMPIRE.—The Rubani Trio, Manters and Welma, Hilda Newson, Barry and Clarke, Razlus, Bobbie Thornton, Bioscope, &c.

WIGAN HIPPODROME (rehearsal, 11). —Marcelle and Partner, Ern. E. Roma, Sisters Mozelle, George Rae, Anderson and Nash, Nippon Brothers, Four Blighty Girls, and Cosio and Geo.

BIRTHS, MARRIAGES, DEATHS

MARRIAGES.

PICKETT-WILMER.—On Nov. 17, at Paddington, by special licence, George Pickett to Dorothy Grace Wilmer, only daughter of the late John Wilmer and Grace Oswald (Mrs. John Wilmer).

STAPLEY—SWALLOW.—On Nov. 6, by licence, at Wolverhampton, Arthur Walker Stapley (Comical Walker) to Adele Alice, fourth daughter of Mrs. Swallow and the late John Swallow.

MISS DORIS MAY, late Clifford and May, was engaged to be married to Lieut. Robert G. L. Halford, of Lincolnshire Regt., on Nov. 4.

DEATH.

WARDE.—On Nov. 12, at Hastings, George Warde, aged 80.

IN MEMORIAM.

HANSEN.—In loving remembrance of Laura Hansen, who died in Philadelphia Nov. 25, 1914. Mother and Sister.

"BRITISH TO THE BACKBONE."

Drama, in Four Acts, by Arthur Shirley, Produced at the Richmond Hippodrome on Monday, Nov. 19.

The play opens in Mark Darbisher's City office. The staff (which includes a Charlie Chaplin boy) are in due course introduced; among them is young Allan Blair, who has renounced the easel for the desk. Now, Darbisher père has an incorrigible son, Tom, who at this point turns up with the idea of robbing the office safe. Meanwhile young Blair is soon after made aware that Darbisher, sen., is in point of fact his father. A few moments later Blair is asked to submit his accounts, which prove in default. The old man, Mark, charges Allan with robbery. He makes a desperate effort to clear himself, and discovers the robbery has been committed by Darbisher's own vagabond son, who attacks Blair and leaves him for dead. In the next act we find that young Blair has been wounded at Mons and invalided home. He has married the girl of his choice, but, as Darbishire has turned him out penniless, married life has its obligations. A reconciliation is patched up between Mark [illegible], who proved to be the real thief, although young was falsely accused. Later Blair obtains a precarious livelihood as an artist, but the loss of his sight renders further work out of the question. The fourth act contains its full share of exciting incidents, but there comes the proverbial rift in the cloud, and in the end all finishes happily on the approved lines of melodrama.

Mr. Arthur Shirley has lost none of his cunning, for his latest drama is admirably constructed, the dialogue is crisp, and the situations most effective.

The drama received admirable treatment at the hands of the company engaged. Mr. Harry Cane is altogether delightful as Dr. Dott, and Mr. Frank Dennis is good as Mark Darbisher; the villain of the piece, Tom, finds a splendid exponent in Mr. Wilton Richards; quite excellent is the Charlie Cracklin of Mr. Fred de Vere; Miss Dorothy McBlain is pretty and effective as Olive Millington; Miss Noel Graham succeeds as Daisy Heath, while Miss Poppy Asquin makes a distinct hit as Liza Pipsqueak. The remaining rôles are satisfactorily filled. The drama, which was produced by the author, met with an enthusiastic reception.

Displayed Advertisements inserted at the charge of 6/- per inch single column, 12/- per inch double column.

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The Popular Singer, Violinist, Pianist and Composer.
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THE ACT THAT PEOPLE TALK ABOUT.
ROY DOVE,
AMERICA'S TALKATIVE JUGGLING COMEDIAN.
Nov. 19, Rotunda, Liverpool.

BERT ELLIOTT
AND HIS TOPSY TURVY HATS.
This week, HIPPO., NADWICH
NO VACANCIES THIS YEAR.
All Coms.:—GEORGE FOSTER.

A RIOT
THIS WEEK AT
THE MIDDLESEX.
THE DREAM GIRL
VACANT DEC. 3, NORTH OR MIDLANDS.
Wire:
JOE MORRISON, 34, Warren Avenue, Portsmouth.

ALFREDO,
THE VAGABOND VIOLINIST,
LONDON COLISEUM.

What the South African Press said:

A programme of extraordinary interest and attraction will be submitted at His Majesty's to-night. Alfredo, who tops the vaudeville bill at this house, is undoubtedly the finest musician heard in this town. He hits the people with his style and his playing; wherever he has so far appeared in this country he has entranced and captivated his audiences. His burlesque playing is something extraordinary, and his classical work will create raptures of surprise, pleasure and enthusiasm. As many of the Pretoria public have either already heard him or of him, more need not be said regarding such an exceptional act.
—PRETORIA NEWS, 27-8-17.

This page does not go out of its way to assert that Afredo is the best yet in his special line of business, but he is a first-rate showman, and knows the right way to deliver the goods. That may account to a great extent for the excellence of his act and art, because, unlike some, we believe that people who regularly patronise the Cri., know as much about art, if not more, than the flotsam and jetsam who flock to the Town Hall on divers occasions.

Afredo is a master hand with his fiddle and bow, whether string-strumming or using the horsehair on the catgut. Come to think of it, is it not an extraordinary thing that the most beautiful music comes out of an empty timber device, the hairs of a horse, and the intestinal material of many meaouws who delight in disturbing the neighbours? —THE LATEST, August 1917.

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THEATRICAL GOSSIP.

A Five o'Clock Premier.

Among the distinctions which attach to the production of "Loyalty" at the St. James's will be the fact that the curtain will rise on the first performance at five o'clock this afternoon. Subsequent performances will be every evening at 8.

I hold, as Mr. Micawber would say, "documentary and epistolary attestation" to prove that Playwright Frederick Fenn is in-no-cent of the authorship of "Loyalty." In assuring me that a recent hint in print as to his having written "Loyalty" has no foundation in fact, Frederick confesses that he has "read the play," and that he "wishes he had written it." If any other hints as to the authorship of this still shrouded-in-secrecy play should arise after production, I shall feel inclined to murmur the mysterious monosyllable "P'Shaw!"

A Returner to the "Boards."

J. E. Watson, who a few years ago quitted acting and management in order to enact an important rôle in hotel-running, has just told me that he has relinquished his direction of that famous Nottingham Hotel, the Rufford (where poor Lewis Waller died), and will forthwith resume the theatrical life, starting with touring management on his own account. He has an important play or two in view.

New After-the-war Theatres.

Mr. J. L. Sacks tells me that he "hopes to be the first man to build a new West End theatre after the war." Mr. George Dance has just revealed to me his plans for building two new theatres "after the duration." There is, moreover, Mr. Alfred Butt's sometime contemplated new theatre just off Golden-square; and I hear that Grossmith and Laurillard may build one in the West.

Gerald and Pamela.

Don't tell him I said so, but I understand that Mr. Gerald du Maurier intends to hand over his "fee" for producing "Pamela" at the Palace Theatre to a certain theatrical philanthropic association. You will remember that I told you some time ago how this kind-hearted player-producer gave the big "producing" fee which he earned from Miss Gladys Cooper to the Actors' Orphanage, of which he is president.

Du Maurier's "Pind."

While my "Dear Brutus" friend had a slight interval during the rehearsals of "Pamela" just now he was observed to go up into a corner and hug something! That "something" was the First Edition of "She Stoops to Conquer," which he had just secured at a sale for £17.

Changes in "Cheep."

Mr. Andre Charlot has arranged that when Miss Lee White leaves the Vaudeville, her part in "Cheep" will be taken up by Miss Teddie Gerard, and at the same time Mr. Walter Williams will join the cast. The change occurs on December 3, when several novelties will be introduced. The successors to Miss Teddie Gerard and Mr. Walter Williams in "Bubbly" will be Miss Renee Gratz and Mr. Jack Buchanan, who returns to play his old part.

Matheson Not a Monk.

Matheson Lang tells me that certain attractive arrangements he had made to reappear at the West End have been abandoned in order that he may continue touring with his (and Groesmith and Laurillard's) great success, "Under Cover." The West End arrangement indicated was, I may tell you, that he should play the Russian "monk," Rasputin, in the recently-proposed production of the Muscovite melodrama written by Max Pemberton and Eustace Ponsonby, and entitled "Treason."

Another Pembertonian Play.

Yet another stage work in which the above-mentioned Max is concerned is one which he has written with his brother-novelist, J. C. Snaith. Its present title is "To-morrow."

Moreover, Max has collaborated with Jocelyn Brandon (so long of the L.C.C.) in a three-act farce, called "The Girl in the Cage."

New Principals for "Peter Pan."

Though Peter Pan is as far from growing up as ever, his representatives have already run into five, and this year's revival at the New will bring yet another in the dainty person of Miss Fay Compton. There will also be a new Wendy, Miss Isobel Elsom having been engaged for that part. Mr. Holman Clark will again be seen as the redoubtable Captain Hook, while Mr. and Mrs. Darling will be represented by Mr. Martin Lewis and Miss Stella Mervyn Campbell. Mr. George Shelton will play his original rôle of Smee.

Future of the Gaiety Company.

"Theodore and Co." will come to an end at the Gaiety on Dec. 8, by which date its record of performances will have exceeded 500. Then Messrs. Grossmith and Laurillard have decided to transfer the entire Gaiety company, including Mr. Leslie Henson and the other principals who have now been crowding the Gaiety (in "To-Night's the Night" and "Theodore and Co.") for close upon one thousand nights, to the Prince of Wales's Theatre. There they will produce, on or about Dec. 20, the new musical comedy named "The Nut." In addition to the whole present Gaiety cast, two important newcomers will be seen in the persons of Miss Margaret Bannerman and Miss Alexia Bassian.

The Gaiety Theatre.

To the Gaiety will go "The Beauty Spot," which Mr. Alfred Butt, in conjunction with Mons. P. L. Flers, will present on Saturday, Dec. 15. The cast I have already given in this column. "The Beauty Spot" will be given a fortnight's trial trip at the Theatre Royal, Manchester, commencing Nov. 26.

The Greatest Drama Ever Played.

Inspiring addresses were delivered last Thursday at the Playgoers' Club by Sir Edward Morris, the Premier of Newfoundland, and Sir Alexander Harris. A kindly reference by the last-mentioned to the services rendered by Mr. Charles E. B. Kibblewhite, the honorary secretary of the Playgoers' Club, elicited a brief response, in which members were reminded that, apart from all other considerations, the events and exigencies of the present greatest drama ever played in the world's history must of necessity intensely concern and interest the dramatist.

The Next Paris Novelty.

The next novelty of the season, my Paris correspondent informs me, will be Raymond Roze's "Joan of Arc" at the Opéra. The date of production (up to now) is the 24th inst.

"Pamela" at the Palace Theatre.

"Cash on Delivery" will be withdrawn from the Palace Theatre on Saturday, and a week later Mr. Alfred Butt will present "Pamela," a new comedy with music, written by Mr. Arthur Wimperis, composed by Mr. Frederick Norton, and produced by Mr. Gerald du Maurier. The cast, headed by Miss Lily Elsie and Mr. G. P. Huntley, will also include Miss Mary O'Farrell, Miss Bertie Adams, Miss Lina Hicks, Messrs. George Tawde, Arthur Chesney, Frank Fort, Clifford Cobbe, Dare Phillips, and Spencer Trevor.

The Martin Harvey Tour.

Mr. Martin Harvey's autumn tour is now nearing its close. On Monday the company go to the Folkestone Pleasure Gardens Theatre, and the itinerary will be completed the following week at the King's, Hammersmith. On Friday afternoon the company entertained upwards of 600 wounded at the Third Western General Hospital, the event proving a great success.

On the same evening Mrs. Martin Harvey made her appeal for Red Cross funds, and the Newport audience contributed £40, half of which amount Mrs. Harvey has sent to the local hospital. On Saturday afternoon she made another Red Cross appeal at the Newport Olympia.

Travellers' Sugar Cards.

The actor and actress on tour may comfort themselves with the assurance that they are not to be deprived of their sugar, the Food Controller having approved a scheme of individual registration for the obtaining of domestic sugar supplies by those who, by reason of their occupation, are frequently moving from place to place. Application forms may be obtained on and after November 26 from the post-office, and must be posted to the Registration Clearing House of the Ministry of Food.

If the form is in order, a ration paper will be posted to the applicant on the production on which at any post-office he will obtain sugar coupons covering a period of eight weeks. Teh coupons will allow the holder after January 1 to purchase sugar to the amount indicated from any retailer in any locality. At the end of the eight weeks the holders of the ration paper may obtain a new supply of coupons from the post-office.

The Stage Society.

The council of the Incorporated Stage Society have elected Mr. W. Lee Mathews as chairman for the present season. The first productions of the season, to given on Sunday afternoon, Dec. 16, and the following afternoon, will be "Vote by Ballot," by Granville Barker, and a ballet, "Fêtes Galantes," by Madame Donnet, composed to airs by Bach and Mozart.

It has been found impossible to complete arrangements for the production of Ibsen's "Peer Gynt" this season, and the council have decided to substitute Byron's "Manfred," which will be given in co-operation with Sir Thomas Beecham early in the New Year. The remaining productions of the season will be Congreve's "Way of the World" and D'Annunzio's "La Città Morta," in a translation by Arthur Symons.

The Greenwich Village Theatre.

Capt. Richard Coke has just returned from a short furlough in New York, which enabled him to observe the progress of the new Greenwich Village Theatre, in which he is interested. This theatre is setting out to provide a type of modern play to appeal to the taste of the special Greenwich village clientèle. A scheme is on foot, Capt. Coke tells me, to extend the idea after the war to Chicago and San Francisco.

Meanwhile, it is possible that Capt. Coke, in conjunction with his old partner, Miss Muriel Pratt, may enter the arena of management in this country again very shortly. Capt. Coke's Army duties will, as before, prevent him taking an active part in the season, except on the managerial side.

A Bold Venture at Shrewsbury.

The great popularity and success which marked the visit some little time ago of the Raynor Repertoire Company to the Royal County Theatre, Shrewsbury, influenced the management in deciding to make the rather bold experiment of engaging them for a run of six consecutive weeks—an arrangement well suited to the difficulties and exigencies of the times. The company in question commenced the engagement this week, and, judging by their strength, and the full and varied repertory of plays which they stage, excellent business should result from now until after Christmas, when the visit is timed to end. The programme this week consists of "Under Two Flags," "The Dancing Girl," and "Wheels Within Wheels," all strong attractions.

French Drama Association.

The inaugural season of the Classical French Theatre Association, which has lately been founded in London to give regular performances of ancient and modern French drama, will begin in January next. The players will be provided by the leading theatres of Paris, and any profits made will be used to found travelling scholarships in France for English teachers and students.

The movement has the support of the French Ambassador, Mr. Balfour, Mr. Fisher, the headmasters of many public schools, Professor ilbert Murray, Professor William L. Courtney, Sir Arthur Pinero, Mr. H. B. Irving. Those desirous of joining the association should apply to the hon. director, 89, Fitzjohn's-avenue, London, N.W. 3.

"The Jeffersons" for London.

A West End London theatre has been offered to Mr. Douglass for a run of "The Jefferson" from Boxing Night, and if arrangements can be made regarding present bookings of the piece and the necessary transfers, the comedy will be soon seen in town. Its success in the provinces is remarkably satisfactory.

No Sunday Lectures for York.

York Corporation Licensing Committee has considered an application made on behalf of the lessee of the Theatre Royal for permission to open the theatre on some early Sunday afternoon for a lecture to be delivered by Mr. Horatio Bottomley on "What I Saw on the Western Front." The committee does not recommend the application being acceded to.

Mark Sheridan as the Little Corporal.

Mr. Mark Sheridan has already made some excellent bookings for his production of the original musical travesty, "Gay Paree; or, a Royal Discourse." Mark will himself play the Little Corporal, and among those engaged to support him are Mr. Arthur Milton (Milton Rays), Mr. Syd May (the popular comedian and mimic), O'Wray and O'Dare, Miss D. Carlelo, Miss Bettie Davenport, Miss Doris Delmar, Miss Sidney Burt, and Miss Blanche Snowden. The scenery will be designed and painted by Mr. T. F. Dunn, of Glasgow, and the production altogether promises to be a most attractive one.

Councillor Kelly's New Honour.

A new municipal responsibility has fallen upon the stalwart shoulders of Mr. W. W. Kelly, who for some years has been vice-chairman of the Markets and Baths Comtmittee of the Birkenhead Corporation. As the chairman of that committee has now become Mayor of the borough, he has resigned his dominant association with "Markets and Baths," and Councillor Kelly reigns in his stead.

"Inside the Lines."

Mr. Bernard Hishin informs me that Mr. Stephen T. Ewart has succeeded Mr. Frederick Ross in the part of General Crandall in "Inside the Lines." The Apollo Theatre spy play, it should be noted, reaches its 250th performance this week.

"The Thirteenth Chair" for Charity.

Mrs. Patrick Campbell promised the Countess of Wemyss to appear in aid of the Winchcombe Voluntary Aid Hospital for Empire Soldiers before her engagement in "The Thirteenth Chair" was arranged. Now she is able, by the courtesy of Mr. Albert de Courville, to announce a matinee at the Duke of York's on Tuesday, Dec. 11, for the benefit of this hospital. In addition to scenes from "The Thirteenth Chair," several prominent artistes have volunteered their services.

The call for high-class melodrama has obviously been stimulated by the success of "The Thirteenth Chair" at the Duke of York's, and Mr. Albert de Courville is making arrangements to produce "The World Outside," by Mr. Patrick Hastings.

A Fair Exchange.

Mr. Charles B. Cochran has sub-let the St. Martin's Theatre for the production of a new play adapted from Saiba Guitry's farce, entitled "Faisons un Rêve," the first performance to take place on Christmas Eve, and the leading parts to be sustained by Mr. Seymour Hicks and Miss Madge Lessing. Mr. Cochran has secured from Mr. Seymour Hicks a tenancy of the Prince's Theatre, and intends, shortly before Christmas, to start there a season of operette produced in first-class style and played by West End favourites at popular prices.

The Bard at the "Old Vic."

It is important that no opportunity should be missed of encouraging an interest in England's greatest poet, and I am pleased to hear of the formation of "Old Vic." Shakespeare's Societies in connection with the National Organisation of Working Girls' Clubs. The "Old Vic." will, I understand, provide a repertoire from which selections will be made, and will give free facilities to the club societies whose studies are approved. Eventually, a Shakespearean play will be staged with girls in the leading parts.

Old Bill's Moustache.

I hear that Mr. Martin Adeson, in the character of Old Bill, in "The Better 'Ole," last week made an appeal nightly to the audiences at the Gaiety Theatre, Hastings, for Christmas comforts for the Sussex Regiment, which has resulted in the sum of £70 being collected, £5 5s. being realised by the sale of Old Bill's moustache on Saturday night. Bill is appearing at the Court Theatre, Wigan, this week with a new moustache.

The Mayor's Scheme.

Alderman Arthur Carlton, who, as I announced last week, has been re-elected Mayor of the city of Worcester for the coming year, has been twice Mayor and twice High Sheriff of the city.

At a luncheon given in the Assembly Rooms, Worcester, on Friday, Alderman Carlton spoke of his scheme for providing homes for disabled sailors and soldiers. There were hundreds of men, he said, who had lost both arms or both legs; there were an enormous number of paralytic cases, and men who had lost their sight and were maimed in many ways. The homes would also be suitable for cases of men suffering from shell shock, and men whose minds had become unhinged.

Free Travelling in War Time!

The problem of transport in war time seems effectively to have been met by a well-known theatrical manager, who took his company first-class from London to Manchester recently. The journey had been duly arranged, and a first-class saloon had been attached to the train. The manager of the company applied at the booking-office for the tickets which were handed to him, and tendered a cheque for the correct amount to the booking clerk. The manager noticed a look of doubt, and promptly deposited the tickets into his deepest pocket. He was informed that a cheque could not be accepted in payment of the tickets. The stationmaster being absent, he was referred to his deputy, but was met with a brief, but determined, refusal to accept the cheque.

"What are we to do?" queried the manager. "I dunno," said the deputy stationmaster Yorkshire, "we have strict instructions not to accept cheques." "Then," exclaimed the manager, "we cannot go to Manchester." "No," said the deputy stationmaster, "you can't go to Manchester." "But," said the manager, "I have the tickets." "I can't help that," said the deputy, "you can't go to Manchester." However, possession being nine points of the law, the manager promptly handed each member of the company a ticket, and they took their places in the saloon reserved for them, and all arrived safely and happily at Manchester without having paid a shilling for the journey!

THE DRUID.

A UNITED ARTS FILM.

In the production of the forthcoming National Film, Mr. Hall Caine expresses the hope that he will have the co-operation of a great body of his fellow-workers in art, music, literature, and the acted drama.

"In the carrying out of this important task," he says, "I shall be little more than the creator of the general co-ordinating idea, or scenario. If the film we hope to produce, at the request of the Prime Minister and under the auspices of the War Aims Committee, is really to speak to the soul of the nation, I could wish that my skeleton scheme should, if possible, be filled out by the songs, the hymns, and the anthems of Hardy, Kipling, Watson, and Noyes; the music of Elgar, Mackenzie, Stanford, Cowen, Ronald, and perhaps Paderewski; the knowledge and humanity of Galsworthy, Hichens, and Pinero; the memories of actual warfare of Gibbs, Parris, Williams, and Bartlett; and perhaps the poetic vision and burning passion of Maeterlinck—all interpreted, as far as pictorial, vocal, and orchestral interpretation is possible, by the vivid art of Hare, Bancroft, Alexander, Irving, Ellen Terry, Ethel Irving, and a host of their eminent colleagues."

"SENTENCED TO DEATH."

Irish Musical Comedy Drama, by R. Lens, Produced at the Queen's Theatre, Dublin, on Monday, November 12.

Shamus O'Donnell	Roberto Lena
Godfrey Villiers	Jack Walsh
Barney Mulrooney	Mark Wynne
Billy Braggs	Bert Lena
Thurlan O'Cassidy	George Dare
Mr. Carrington	Breffni O'Rourke
Sergeant Doolan	Pat Burgess
Katty Casey	Gertie Lena
Bridie Kavanagh	May Bowes
Bridget Mulrooney	Kitty O'Neill
Noreen Docherty	Tessie O'Neill
Strella Austin	Alba Lena

Opening to a crowded house, Mr. Lena's latest drama may be regarded as a decided success. A touching story, well told, with a happy mixture of genuine pathos and rollicking comedy, held the audience throughout. Godfrey ViHiers, an unscrupulous land agent, is guardian of Strella Austin, an heiress, whom he wishes to marry, in order to possess her wealth. She rejects him, being affianced to Shamus O'Donnell, a tenant of Godfrey Villiers, to whom he is in debt for rent. Angered by Strella's refusal to marry him, Villiers, in revenge, threatens to evict Shamus, and fearing opposition, bribes his servant Braggs to murder him. To this end Braggs secures Shamus's gun to commit the deed. At the appointed time Braggs arrives in an intoxicated condition. Villiers, seeing his plan about to be upset, takes the gun from Braggs, deciding to carry out the murder himself. By mistake he shoots Thurlo O'Cassidy. Hearing the report, Shamus comes out of his cottage and is accused of the crime, but escapes to Mrs. Mulrooney's cottage. He is, however, tracked down and arrested, convicted, and sentenced to death. The night before his execution, his faithful friend, Barney Mulrooney, visits him in prison and effects his escape, Shamus returning once again to his old friend, Mrs. Mulrooney. In the meanwhile, Braggs has confessed the name of the real culprit, Villiers. Shamus is pardoned and restored to his beloved Strella. Villiers being arrested, receives his just reward.

The acting all round was excellent. Mr. Roberto Lena (Shamus) in a sympathetic rôle, wins the hearts of his audience by his natural acting. Breffni O'Rourke as usual makes a perfect character study of his part. Messrs. Mark Wynne and Bert Lena, in comedy rôles, were distinctly amusing. Jack Walsh played the villain admirably. Miss Alba Lena (Strella) was a charming heroine.

THE LATE MR. GEORGE WARDE.

We regret to record the death, on the 12th inst., of the veteran actor, Mr. George Warde. Born at Leamington in 1837, he was an actor for fifty years of his life. Starting with Charles Gill on the Norwich circuit in the days when actors worked hard and were poorly paid, he soon attracted the attention of the great Samuel Phelps, whom he was fortunate enough to meet early in his career. With Phelps he spent two years at Sadler's Wells. After that he was at Drury Lane for three years, playing every kind of part in all kinds of plays, from "Manfred" to panto. At Manchester he played such parts as the Ghost in "Hamlet" with Chas. Kean, Romeo to the Juliet of Kate Terry, afterwards rejoining Kean at the Princess's, London. He also supported Helen Faucit. For five years he was leading man and stage manager with Mlle. Beatrice. Then Mr. Warde went to Australia with Williamson Garner and Musgrove, playing a round of leading parts. Later engagements were as Iago to the Othello of Barry Sullivan, and tours with Marie de Grey and Helen Barry. In 1885 he joined Mary Anderson at the Lyceum, and afterwards toured America with her. At the Adelphi he appeared in G. R. Sims's drama, "The Last Chance," and at the Lyceum played Antigonus in "A Winter's Tale." In tours with Miss Fortescue he played Master Walter, Sir Peter Teazle, &c.; Capulet with Forbes-Robertson and Mrs. Patrick Campbell, at the Lyceum; and Roger Mallory in L. N. Parker's "The Mayflower." His last appearance in London was as the Archbishop in Lewis Waller's production of "Henry V."

"Winter's Pie" for 1917 is now out, and proves as appetising a dish as ever. We are asked to suggest that all copies purchased by our readers might be subsequently sent on to hospitals, convalescent homes, camps, to the Front, or to the Navy. The price remains at one shilling, and several charities are benefited by the sale.

Mr. Chas. H Lester's company present this week at the Dalston the play, "A Mother But Not a Wife," Mr. Lester taking the part of the Rev. Robert Dale and Miss, Vera Grant appearing as Hesper Grant. Mr. Harry Heathcote as Dr. Simon Chance, alias Mr. Martindale, portrays a character of considerable interest.

Gladys Archbutt and A. E. Story's "Oh, I say!" company finish the present tour on December 1, at the Palace, Watford. The fresh tour will commence on December 24 at the Grand, West Hartlepool, when only twice-nightly theatres and music halls will be visited. The managers are now booking music hall dates for the spring.

THE CAMP THEATRE.

ADMISSION OF THE PUBLIC RESTRICTED.

Progress is being made towards minimising the adverse effect of the Navy and Army Canteen Board theatres upon professional enterprise, and a concession with regard to the admission of the public has been won by the Theatres' Alliance. Moreover, as will be seen from the report below, representatives of the Canteen Board attended the meeting of the new Joint Committee of Entertainments, and though the proceedings were private, we are able to say that satisfactory results may be anticipated.

WORK OF THE THEATRES' ALLIANCE.

In one district where the operations of the Board were in the most direct competition, the management with its load of rates, taxes, and other outgoings applied to be put on a level with the privileged theatre to the extent only of not being required to mulct soldiers with the entertainment tax, but, as in the case of other requests of the same nature, leave was refused. A letter, however, has been received from the Treasury to the effect that where competition did exist entertainment tax would be charged in the ordinary way, and another satisfactory result has been achieved in that in at least one camp theatre admission to which could formerly be obtained by any one—no tax being imposed—admission is now being refused to the public, and advertisements, which formerly flooded the town and the neighbourhood have now been limited to the garrison.

Much remains to be done in this and other directions, and managers should strengthen the hands of this association to which a number of new members have already been elected.

It should be added that particulars of membership, &c., can be obtained from the hon. secretary, Criterion Chambers, Jermyn-street, S.W. 1.

THEATRICAL MANAGERS' ASSOCIATION.

The monthly meeting of the Theatrical Managers' Association was held at the offices, 52, Shaftesbury-avenue, W. 1, on Thursday, November 15, under the presidency of Mr. Tom B. Davis. Members present included Mr. J. F. Elliston, Mr. W. W. Kelly, Mr. Milton Bode, vice-presidents; Mr. Fred W. Warden, hon. treasurer; Mr. S. C. Allen, Mr. W. Bailey, Mr. Cecil Barth, Capt. Sydney Bransgrove, Mr. M. Benjamin (representing Mr. Alfred Butt), Mr. Peter Davey, Mr. Fred Fredericks, Mr. J. M. Glover, Mr. Bernard Hishin, Mr. Percy Hutchison, Mr. J. Langdon Lee, Mr. Frederick Melville, Mr. F. Leslie Moreton, Mr. Philip Rodway, Mr. P. M. Selby, Mr. Clarence Sounes, Mr. P. Hedderwick (solicitor), Mr. H. W. Rowland, secretary.

CANTEEN BOARD DEPUTATION.

The Association received the Entertainment Committee of the Navy and Army Canteen Board—Major F. Towle, Capt. J. A. E. Malone, Capt. Basil Dean, and Mr. Carl F. Lyel—in private conference on the subject of military theatres in camps and barracks as affecting existing civilian theatres and touring companies.

Also present at the conference were Mr. J. M. Gatti, president of the Society of West End Theatre Managers; Mr. Arthur Bertram (president), Mr. Cecil Barth, Mr. Oswald Cray, Mr. Arthur Gibbons, and Mr. Frank Weathersby, representing the Touring Managers' Association.

MISCELLANEOUS MATTERS.

Resuming the Association business, Mr. J. M. Glover made an important statement re performing rights and use of free music in connection with pantomimes and orchestral selections.

The president reported an interview with the Musical Conductors' Association.

The new Poster Restriction Order was fully discussed, and a committee appointed to place before the Board of Trade the position of theatre managers under the Order.

Letters were read and considered respecting payment of orchestras and theatre staffs when theatres were closed on account of air raids.

The secretary reported the sanction by the Board of Customs and Excise of modification of the detail returns required to be furnished from theatres in respect of the entertainment tax.

The effect of the increased tax is under the consideration of a joint committee of the various theatrical associations.

Mr. Robert Macdonald (Macdonald & Young, Ltd.), was elected a member of the Association.

B.E.S.S. Elocution Competitions.

Mr. Frederick Harrison will be the judge for the annual elocution competition (final) of the British Empire Shakespeare Society, which will take place on Friday afternoon, December 7, at the Haymarket, kindly lent by Mr. Harrison. The preliminary examination for London will be held on November 30, at the Passmore Edwards Settlement.

"Brewster's Millions."

Prince Albert witnessed the performance of "Brewster's Millions" at the Queen's Theatre on Monday evening, and seemed greatly to enjoy the farce. "Brewster's Millions" is a fine tonic in these trying times. Business is wonderful at the Queen's. Mr. Percy Hutchison causes endless laughter with his performance of "Monty Brewster."

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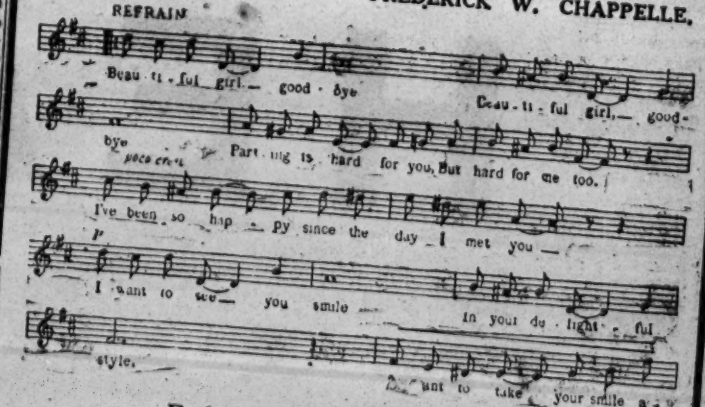
Words HAROLD TIVEY. Music FREDERICK W. CHAPPELLE.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Beau ti ful girl, — good-
bye
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I've been so hap py since the day I met you —
I want to see — you smile —
in your de light ful
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THE ENTERTAINMENTS TAX.

SUMMARY OF THE AMAZING EVIDENCE COLLECTED BY "THE ERA."

A CASE FOR THE CHANCELLOR.

PROOF FOR MR. BONAR LAW.

By THE EDITOR.

DURING the past two weeks we have placed before our readers in detail the results of the exhaustive investigation which "The Era" has been making into the effect of the increased Entertainments Tax on the amusement world. This week we summarise for their enlightenment, and for the enlightenment of the Chancellor of the Exchequer, before whom all the particulars already published have been placed, the alarming facts which we have been instrumental in bringing to light.

The increased Entertainments Tax came into operation on October 1, 1917. Its imposition was vigorously resisted by all most intimately acquainted with the precarious condition of affairs already existing in the theatre, music hall, and cinema world; but this resistance bore no effective fruit. In spite of repeated warnings to the effect that the new tax would "kill the goose that was laying the golden eggs," that places of entertainment would be compelled to close down, that in many cases theatres which had been publicly acknowledged by Cabinet Ministers to be a national necessity would be rendered a national impossibility, Mr. Bonar Law was unable to see his way to accede to the demand for withdrawal. Possibly he may have imagined that this outcry was merely the result of a carefully organised "scare." Such things have been known to Chancellors of Exchequers in the past, when taxes which would operate against the interests of this industry or that have been proposed. But that the gloomy prophecies of the amusement managers were made in the best of faith is now only too well demonstrated by the blight—no other word is strong enough—that has fallen on the entertainment industry since the new tax came into force.

WHAT "THE ERA" DID.

As soon as it became manifest that the increased Entertainments Tax was playing havoc with box-office returns all over the United Kingdom, and that a large section of the public, which has already so many unavoidable additional expenses to meet, was being compelled to abandon that form of amusement which is the most effective in recuperating them for their arduous work, "The Era" set about collecting specific particulars in order that they might be placed before Mr. Bonar Law at the earliest possible moment. Theatres, music halls, and cinemas in England, Scotland, Ireland and Wales were circularised, with a request for information as to whether, and, if so, how they had been affected by the new tax. Had their receipts remained firm? Had they dropped? If they had dropped, to what extent? And why? The response of the managers was overwhelming in a double sense; overwhelming because it was so promptly and generously given, and overwhelming because it revealed (as the particulars published in the issues of "The Era" dated November 7 and 14 show) such a disastrous state of affairs, even within a few weeks of the introduction of the new tax.

Out of 909 *places of entertainment,* 836 *informed us that they had been "hit," while only* 73 *were able to reply that they had suffered no disability.*

And to what extent have those which have been "hit" suffered? Is it a "mere scratch" or a "very palpable hit"? Almost without exception the latter. In a few cases, true, receipts have dropped only 2 per cent., but in others they are as much as and more than 75 per cent. below the pre-October level. The following table, however, speaks for itself. It summarises the drop in receipts of 758 halls, the managers of the remaining 78, while explaining how adversely they have been affected (as "heavy loss through tax," "tax killing business," "closed owing to tax," "theatre closed in June last through tax, opened again September 24, must close again through new tax"), having furnished no details as to the specific drop in receipts per week.

Drop per week in receipts since Oct. 1, 1917.	No. of Theatres, Music Halls and Cinemas.
Below 5 p.c.	10
From 5 p.c. to (but not including) 10 p.c.	34
From 10 to 15 p.c.	98
From 15 to 20 p.c.	88
From 20 to 25 p.c.	137
From 25 to 30 p.c.	173
From 30 to 40 p.c.	113
From 40 to 50 p.c.	36
From 50 to 60 p.c.	48
From 60 to 75 p.c.	11
Over 75 p.c.	10
	758

RUNNING AT A LOSS.

Taking all the returns received by "The Era," including, of course, those which show no diminution in receipts, we find that *on an average the takings of theatres, music halls, and cinemas in the United Kingdom have dropped over* 23 *per cent. since October* 1. That is to say, receipts have been cut down by nearly one-quarter. And as the original Entertainments Tax had already dealt a severe blow to the industry before that date, it will be readily understood why the movement in support of the abolition of the new imposition is receiving such tremendous momentum.

Many houses have been ruined for ever, and many more are on the verge of putting up their shutters. It is not that managers "are not making as much money as before," but that many of them are now losing heavily every week in consequence of this new burden. We recommend such statements as the following to the notice of the Chancellor of the Exchequer:—

Unable to stand strain of extra tax. (Barnes, S.W. 13.)
Must close down if tax is not removed. (Barrowford, Lancs.)
Must close down if tax not removed. (Bristol.)
The tax looks like compelling me to close down. (Bury-St.-Edmunds.)
We make a dead loss weekly through tax. (Cardiff.)
Loss on four weeks, ending Oct. 27, in consequence of increased tax. (Dewsbury.)
Loss every week through tax. (Forest Gate.)
Hall does not pay working expenses owing to tax. (Hebburn-on-Tyne.)

And so on, in scores of cases which will only too easily be found if the lists already published are glanced through. And be it noted that it is not only in cases where the drop in receipts since Oct. 1 is heavy that managers are now face to face with ruin. In many instances a reduction of only 10 per cent. has just turned the scales against them and made the continuance of business a commercial absurdity. But *will* these houses of entertainment shut down? inquires the sceptic. Once again, isn't all this "scare" talk? Our answer is given in such reports as these:—

Have been compelled to give up owing to tax. (Worthing.)
Have had to close owing to tax not making it worth while to continue. (Tredegar.)
Must close down this week owing to tax. (Penmaenmawr.)
Have closed down owing to tax. (Merthyr Tydfil.)
Two halls in poor district charging 1d., 2d., and 3d. killed by the tax. A third hall, takings reduced 50 per cent. (London, E.)
Have had to close down. (Hereford.)
Closing on Dec. 3 through tax. (Enniscorthy.)

Here, again, we cite but a few of many cases—and meanwhile, as is pointed out in some quarters, the public which used to patronise its local house of amusement takes its money to the public-houses.

CHEAPER SEATS PATRONISED.

One of the most marked effects of the new tax has been to divert the public which used to patronise the "better" parts of the house into the cheaper seats. On this point more than on any other managers appear to be agreed. Taking at random a hundred of the replies received, we find that no fewer than forty comment on this change. The result, of course, is that the tax is defeating its own ends, and that, again and again, while the manager suffers, the national exchequer fails to benefit. It is frequently the case that what a manager reckons to lose, as it were, on the swings of the gallery, he expects to make up on the roundabouts of the stalls. A theatre all gallery could never be made to pay. But the tendency of the new tax has been in this direction, and, with the roundabouts at a prohibitive price, balance-sheets are presenting a very sorry spectacle.

Here, again, we have some instructive views:—

Returns must show decrease in revenue to Government. (Bedford.)
People who used to patronise the better seats have taken to the cheaper. This defeats the tax and reduces takings. (Bradford.)
Tax paid on four weeks before increase was £3 15s. more than tax paid on four weeks since increase. (London, S.W.)
Receipts lowered because patrons take the next lower-priced seats to those they used formerly. Tax, therefore, defeats its own object. (London, E.)
Loss of income tax on £293 13s. at 5s. in £1, £73 8s. 3d.; less gain on entertainment tax, £12 3s.; total loss to Government in one month, £61 5s. 3d. (Mansfield.)
Most of our patrons object to paying 8d., and go in the 5d. and 2½d. seats, which makes us lose, but the Government gains no more. (Barnard Castle.)

It is, then, extremely problematical whether the new tax will bring into the national exchequer even the relatively small sum originally anticipated by Mr. Bonar Law. But even should this total be obtained, the tax will have failed lamentably in another direction.

WHO PAYS THE TAX?

The Entertainments Tax was originally levied with the idea that it should be paid by the public. "If you can afford to go to the theatre," ran the argument, "you can afford to give a bit extra to your country." This was all very well on the face of it. But *it has not worked out according to anticipations.* The public is not paying the increased tax. It is going, as we have shown, into the cheaper parts of the house, with the result that the tax is being paid by the managers. In many cases places of amusement have found it necessary to retain the old scale of prices and to stand the racket of the tax themselves. But even where this has not been done, the effect has been the same, so that the argument would in fact seem to run, "If you can afford to provide the public with amusement, you can afford to give a bit extra to your country."

We cannot believe that this has been the object, even if it has been the achievement, of Mr. Bonar Law. We can never forget that it was he who not so long ago declared: "I recognise the value of amusements to the public at the present time. Every individual needs recreation. There must be some means for helping the people to forget, and without those means there will not be the best work from the nation at home." That was a wise, statesmanlike utterance. We believe it to have been sincerely spoken. We believe that Mr. Bonar Law is grateful to the amusement world for the work which it has accomplished during the past three years. And we believe that, when he realises the state of affairs which has been brought about by the imposition of Oct. 1, he will recognise the fact that in such times as these it is as illogical for a Chancellor of the Exchequer to put a special tax on managers of theatres, music halls and cinemas as it would be to put a special tax on hospital nurses.

PROOF POSITIVE.

For it must be remembered that when Mr. Bonar Law replied to the deputation which, headed by Mr. J. B. Williams, appeared before him last week, he had not had an opportunity of studying the returns collected by "The Era" with which Mr. Williams presented him. And in these returns the Chancellor of the Exchequer will find an answer to all the objections which he raised against the removal of the increased tax. Thus, when he suggests that some of the decreased receipts are due to air-raids, an investigation of "The Era" returns will show what a small percentage of the houses which are suffering are situated in raid areas. Of course, in these areas the raids have, undoubtedly, had their effect in lowering returns; but, challenging Mr. Bonar Law here on his own ground, we would ask whether the fact that raids have added yet another to the long list of disabilities under which we are suffering does not make the imposition of the new tax still more cruel and impolitic?

Again, when Mr. Bonar Law remarks that "every industry, every trade we touch, we are told is going to suffer," we do not dispute with him. But this does not alter the fact that the amusement world *has* suffered. "I think," said the Chancellor, "we must have a little proof of the effect which Mr. Williams has indicated before we are asked to make any alteration." Well, that proof is now in his hands in the shape of the exhaustive "Era" returns. And the proof, we feel sure he must finally recognise, is convincing and indisputable.

As we recalled two weeks ago, when Mr. Bonar Law spoke on this subject in the House of Commons some months back, he said that the tax was one which he would "watch with the very greatest care, in order to see how it works," and he further definitely promised "to give careful consideration to the working of this tax as time goes on." Thanks to the ready response of close on a thousand managers who have put their experience and information at the disposal of "The Era," the working of the tax is now plain for Mr. Bonar Law to see. And the urgency of the situation is such that if time "goes on" much longer before the increased Entertainment Tax is abolished, root and branch, it will be a cruel and undeserved injustice to thousands of managers, actors, music hall artistes, musicians, stage hands, programme sellers, cinema operators—to all, in fact, who depend upon the financial solvency of the amusement world for their livelihood.

THE THANKS OF THE THEATRES' ALLIANCE.

We have received the following letter from Mr. J. Moverley Sharp, Honorary Secretary of the Theatres' Alliance. This letter shows how the work of "The Era" is appreciated by the theatrical world.

To the Editor, "The Era."

Re THE ENTERTAINMENTS TAX.

Dear Sir,—At the last meeting of the members of the Theatres' Alliance the President reported as to the manner in which you had co-operated with him and the valuable work you had done in connection with the agitation against the crushing burden of the above tax and the evidence and statistics you had so ably collected.

It was therefore resolved that a vote of thanks be accorded to you and your staff.

I remain, dear Sir, yours obediently,
(Signed) J. MOVERLEY SHARP,
16th November, 1917. Hon. Secretary.

We have further received the following letter of thanks from Mr. J. B. Williams, General Secretary of the Amalgamated Musicians' Union:—

To the Editor of "The Era."

Dear Sir,—I made strenuous efforts to obtain some details from managers, so that I might fully present the case against the Entertainments Tax to the Chancellor of the Exchequer. One would have thought that, as I was speaking on behalf of over 3,000,000 trade unionists, every advantage would have been taken of such an opportunity to strengthen my hands as much as possible. Up to the time of meeting Mr. Bonar Law, I had not received a single atom of information from any manager, and if I had not been in possession of the information collected by "The Era," my remarks would have been confined to the *possible* effect on the employees of the places closed. In other words, I should have had practically no case at all to present to the Chancellor, because I should have had to rely on problematical effects in the future. The reply we obtained ought to show the necessity for united effort in regard to the matter if the effect on the business is as bad as it appears to be. In conclusion, let me express my appreciation of the information you have so ably tabulated,

Yours faithfully,
(Signed) J. B. WILLIAMS.

Below we give a report of the deputation referred to in Mr. Williams' letter.

DEPUTATION FROM THE TRADES UNION CONGRESS TO MR. BONAR LAW.

Received in his Room at the House of Commons, November 14, 1917.

SPEECH BY MR. J. B. WILLIAMS.

Mr. J. B. WILLIAMS (General Secretary of the Amalgamated Musicians' Union) said that the resolution he had to speak to was as follows:—

"That this Congress deprecates the further tax being placed on amusements, as rational amusement is necessary at the present juncture for the morale of the people as well as for providing employment for a large number of persons who are above the age for military service and physically unfit for other occupations."

He said: I want to divide my arguments into three heads: the effect on the patrons, the effect on the managers, and the effect on the employees. I have not the slightest intention of pleading for those people who can afford to pay half-guineas and more for their amusements, but I do plead for the working-class patrons, and particularly for the very poor. One of the most remarkable things is that the penny seat has got 50 per cent. added to it, and anybody with a knowledge of our business must realise that the penny seat, particularly in this wartime, is patronised by the very poorest of the poor.

I now take the effect on the management. I have got here returns from over a thousand places of amusement that have been collected by "The Era" newspaper. The majority of them point out that unless the tax is removed a large number of houses must close down—some of them have actually had to close. There are only 70 out of 1,000 places that have not been adversely affected. I want to be very candid, and say that the effect on the first-class places is nothing to be compared with the effect on the second-class houses. As a matter of fact, I think that it has had—as I shall show—a rather good effect, because of this reason: the best seats of the best shows are not seriously affected, for the simple reason that the people who go there can afford to pay the extra tax that may be put on to their particular seats; but the best seats of the less important shows have been very seriously affected for this reason—a large number of places of amusement have got shilling seats as their best seats. With a tax on, the total amounts to 1s. 5d. Rather than pay the 1s. 5d. the man who can afford it pays a few coppers more—another penny or so—and goes into a cheaper seat of one of the best houses. Another effect is that the man who can't afford to pay the extra money goes into a cheaper seat.

Another point is that the best shows are getting an advantage in another way. Those of us who are in the business know that higher prices mean you must give good or better shows. To get good shows very big prices have to be paid. That can only be done by the really first-class houses. Information has been given to me that films that were hired out at £60 are now being hired out at £100 and £120. They get attractions in that way, but as that comes out of the expenditure, I think you will see the Government is really paying it, because it will come off the excess profits.

The effect also of going into the cheaper seats means that while expenditure remains as high as before, the total income is dropping from 20 to 30 per cent. The effect is going to be the closing down of a good many places of amusement, which covers my third point—that is, the serious effect on the employees. The returns collected by "The Era," which, with your permission, I will leave with you, show that many places are closing down; and with a big drop of 20, 30, and 40 per cent., it means that many others will have to follow suit, which means unemployment for the workers engaged in the industry.

MR. BONAR LAW'S REPLY.

Mr. Bonar Law, replying to Mr. Williams in regard to the tax on entertainments, said that the last thing he would wish to do was to take up an attitude of Puritanism in regard to this subject. *He thought that one could not get the best out of anybody even in times of war unless they could have something quite beyond their ordinary life, unless something apart from the dull drab drudgery of work was available.* Therefore, he was very far from having a feeling of that kind in increasing the tax. He asked the deputation to consider the difficulty. Money was needed, and before the last Budget was introduced his advisers hunted through every conceivable method of trying to get more. Well, there were two ways by which they could get it. One was by taxation on income, and the other was by a percentage on expenditure. They were of the opinion that taxation on expenditure itself was the better. It was a way that more directly tended to produce economy. It was extremely difficult to get taxation of that kind. It seemed to him that so long as they did not really stop things, so long as people were able to pay for them, they could not get a form of taxation that was better than an increase on what people paid for their amusement.

Mr. Williams had pointed out the hardship on those who paid the lower rate. But as they knew, no change was made up to 4d. Mr. Williams made a remark which rather suggested to him, Mr. Bonar Law, that the trade could not be doing so badly. Mr. Williams said they had raised the price from £60 to £120.

Mr. Williams: Not the trade. Certain houses—the best houses—can afford that because that is how they attract the high-class patron. You may get your tax from those places with the attractions, but you are going to lose it on the excess profits. There are only certain houses that can do it, and those are not many.

Mr. Bonar Law: Altogether, the thing can't be hopeless, because some classes of houses can afford to pay more than before.

Continuing, Mr. Bonar Law said that it had been brought to his notice that the house that was suffering was a very poor one. He thought they were putting down to the tax what was an inevitable tendency in that trade—that was, the big houses were tending to crush down the smaller ones. That was his information.

He (Mr. Bonar Law) said he was specially interested in this matter. He got expressions of opinions as to the effect on the people, and the reports he had received were very varied. A good many stated that the tax was having no effect. In some cases there had been a fall in receipts due to air raids. This was his information. *But he was looking into the matter, and could only repeat his promise to watch the effect of the tax.* They must remember that every industry, every trade they touched, they were told was going to suffer. *He thought they must have a little proof of the effect which Mr. Williams had indicated before they asked him to make any alteration.*

THIS WEEK'S RETURNS.

The first column gives the district or town in which the theatre, cinema, or music hall is situated. The reference number is that marked upon the document signed by the manager or proprietor giving the information as to the effect of the tax. The drop in receipts is calculated from Oct. 1, the date when the increased tax came into operation:—

Town and Ref. No.	Drop per week in receipts since Oct. 1, 1917.	Remarks.
Bristol (806)	15 p.c.	My patrons go to the 4d. seats to avoid the extra tax, with the result I lose the 2d. I used to get on the 6d. seats. All seats should be free of tax up to 6d.
Cheshire (814)	10 p.c.	
Dunstable (812)	20 p.c.	Also have had to do a lot more advertising.
Durham (807)	30 p.c.	The former patrons of the better seats are now going to the cheaper ones.
Folkestone (815)	20 p.c.	The increase of tax hits us very considerably.
Glasgow (808)	15 p.c.	
Hebden Bridge (820)	25 p.c.	Majority of our patrons have gone into cheaper seats.
Lancashire (809)	20 p.c.	
Lancashire (810)	25 p.c.	
London, E. (811)	50 p.c.	
Lancashire (816)	10 p.c.	
London, W. (819)	33⅓ p.c.	
Oxford (818)	11 p.c.	Six weeks' record before and since tax. Receipts at this season of the year should show an increase over September and August.
Scarborough (813)	—	Our receipts have dropped considerably on account of the tax and the depleted staff. I have now closed down the above theatre.
Stoke-on-Trent (817)	25 p.c.	Think tax bears too heavily on small halls with small prices. Suggest 3d. tax up to 4d., making 5d. in all.

PROVINCIAL MANAGERS' ASSOCIATION.

A general meeting of the members of the Provincial Entertainments Proprietors and Managers' Association was held on Friday last at the Victoria Hotel, Manchester, Mr. Percy Broadhead in the chair. There was a large attendance of members, representing theatres, music halls, and cinemas in different parts of the country. Among those present were Messrs. Ernest Dottridge (of Oldham), J. F. Elliston (of Bolton), E. J. Clarke, E. P. Morton (of the Macnaghten Circuit), H. G. Moorhouse (of the Alhambra, Manchester), Allan Young (of the Palace, Manchester), G. M. Reynolds (of the Hippodrome, Manchester), Fred Worswick, and a considerable contingent from Yorkshire.

Mr. Broadhead reviewed the work of the Conciliation Board dealing with the musicians' dispute. The work done by this board since it was formed has been invaluable, and a printed resumé of the committee's proceedings will shortly be issued to members. The new joint committee representing all associations connected with the industry was also the subject of appreciative remark. The programme before the committee as regards canteen theatres, the entertainments tax, paper restrictions, and national service was sketched out.

Recent litigation as to the liability of theatre and music hall proprietors for infringement of copyright songs, continued the chairman, made it necessary for all members to be warned on the subject. His firm was involved in a case, and he was disposed to fight the question of liability rather than submit to the terms and conditions proposed.

On the motion of Mr. Wilberforce Turner the meeting decided that the Association should pay the cost of counsel's opinion in the matter mentioned by Mr. Broadhead.

On the motion of Mr. Allan Young a vote of thanks was passed to the Conciliation Board for its effective work in relation to orchestral difficulties.

At last week's meeting of the Actors' Association it was unanimously agreed that a vote of condolence be sent to Mrs. Kendal on the death of her husband. Mr. Henry Vibart was co-opted to the council in the place of Mr. Frederick James, resigned.

Amongst the coming Christmas productions will be "The Little Match Girl," from Hans Andersen's fairy tale, written and produced by another Dane, Captain Janssen, with Mme. Karina, the famous dancer, in the title-rôle. The tour will commence at the Winter Gardens, Bournemouth, on Boxing Day.

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PANTOMIME 1917—1918.

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MELODYLAND.

B. Feldman and Co.

Pantomime winners are beginning to sort themselves out now, and it is comparatively easy for the initiated to place their respective fingers on those numbers calculated to bring grist to the mill of the fortunate authors, composers, and publishers concerned.

Expert opinion is agreed on "Let the Great Big World Keep Turning" as one of the prime favourites, and, bracketed with "Where the Black-eyed Susans Grow," it will make a Feldman "double" well worth backing. Another big pantomime favourite will be "All the World Will be Jealous of Me," which Talbot O'Farrel, the Versatile Four, and other first-class artistes have voted a ballad gem.

Then we have excellent numbers from the joint pens of Jay Whidden and Harry Carlton. The clever combination of author (Harry Carlton) and composer-pianist-violinist (Jay Whidden) is certain to make good. Already many of the first-grade artistes have taken up Carlton-Whidden numbers, and when we mention the names of Ella Retford, Hilda Glyder, Dorothy Ward, and Marie Kendal in this connection it will be seen that there are good grounds for our prediction of a successful issue.

Perhaps the best number to date by this coming combination is "I Don't Want to Go Back (Where that Swanee River's Flowing)." There are all the elements of pantomime success in this number, and it will be surprising if it is not one of the Christmas select.

"Where the Black-eyed Susans Grow" is being well featured by Anna Hana just now. At the Euston last week it was a convincing success at Miss Hana's hands.

Harry Day's revue company in "Pleasure Bound" feature "I Love that Dear Old Home of Mine" and "Black-eyed Susans," success following their excellent efforts.

McAllister and Smith have a peculiar and irresistible charm in their working of "Black-eyed Susans."

Vera Vere is working "They're Wearing 'Em Higher in Hawaii" in her usual accomplished style. This highly entertaining number finds Miss Vere at her very best.

Lawrence Wright Music Co.

Now that pantomime season is so close, and rehearsals for many shows, especially in Scotland, are well on the way, music publishers are beginning to find out which of their songs are finding favour in the eyes of managers and artistes, and the Lawrence Wright Co., who have made a special point this year of doing a smaller number of songs, are finding themselves justified in their action, as every one of the numbers has secured a favourable reception from all concerned. Particularly is the demand for the new optimistic chorus song, "Just Keep Marching Along," many of the big managers having secured this song for every one of their shows; whilst the same may be said of "Snowtime in Switzerland," a fine principal-girl song. "In My Dear Old Hometown" is another favourite, and productions which do not contain this number will be few and far between.

The firm have built up such a big reputation for ballads that everyone connected with pantomime automatically goes there for this class of song, and when we mention that Messrs. Howard and Wyndham, and John Hart have already secured their new waltz-ballad, "Love, Come From Your Hiding Place," and Mr. Francis Laidler, the master-ballad, "When God Gave You To Me," it is convincing proof that this is the type of ballad which is now in demand for the Christmas season. Numerous artistes have signified their intention of working these two numbers. Also "Until We Meet Again," and "The Kiss That Made You Mine."

Star Music Co.

At the New Cross Empire last week, Ella Retford scored an emphatic hit with her exquisite rendering of the Star Music Co.'s sterling winner, "Down Texas Way." This number has now absolutely consolidated its position for pantomime.

"Swing Me in the Moonlight," the Star Co.'s splendid production song, is still rapidly gaining ground, being the favourite principal-girl song this year. There is no question that "Swing Me In The Moonlight," with its ally, "Down Texas Way," will sweep all before them by Christmas.

There are a good many ballads in the field for pantomime this year, but one of the most popular is unquestionably A. J. Mills and Bennett Scott's beautifully written number, "I Want You to Know I Miss You." This is a ballad that will certainly not miss fire with any audience.

Reports from all fronts officially inform the Star Music Co. of the terrific success gained by the two great soldier songs, "There's A Girl For Every Soldier," and "Oh, It's A Lovely War." The High-st. House of Hits is positively "bombarded" by principal boys to secure these two "Great Guns."

Mr. Percy Colson is collaborating with Mr. George Cornwallis West on a one-act opera, founded on the latter's sketch, "An Episode of the Great War," in which Mrs. Patrick Campbell played recently at the Coliseum. Mr. Alfred Kalisch will be largely responsible for converting the original book into a suitable libretto, and Mr. Colson will supply the music.

The opening of the King's, New... under-Lyme, marks an important e... the life of the ancient and loyal... Messrs. F. W. Pendleton (prop... Bert Miller (general manager... mined that this densely po... shall have a music hall of... and their opening at th... fine programme is cre... and enthusiasm.

The Queen on F... a matinée pe... Theatre in aid... cost of estab... dren in c... School fo... accomp... Albert... giv... C...

VARIETY NOTES.

Niblo and Doris,
who are scoring a big success on tour, have been secured by Mr. Oswald Stoll until 1920.

Rowland Hill
will not be seen in pantomime this Christmas, but will play principal comedian in "High Jinks," the musical comedy from the Adelphi.

Phœbe Fields.

At the Surrey last Saturday, this young artiste sang two popular numbers in splendid style. Miss Fields has received one or two offers for panto. to play principal girl.

Harry Carlton,
the popular author and composer, is very busy just now fixing up numbers for panto. artistes. The recent combination with Jay Whidden has been very successful indeed, as so far the six numbers, including "You Oughtn't To Do It," have turned out winners.

Romaine and Dainton.

These artistic entertainers are back in town, following a successful provincial tour. Considering that Rex and Doris only made their first appearance on the stage a little more than two years ago, they have made rapid strides. We hear that only last week they had a very good offer for revue, which they could not accept owing to their present bookings (which were fixed by Norris and Clayton) extending into 1920.

Neil Gow.

The popular Scottish comedian evidently made a good impression on his first appearance at the London Coliseum, as we hear he has secured five return dates through Henschel's Agency. After four more weeks in variety, Neil starts rehearsing for a London panto. in which he is playing Idle Jack.

Mary Mayfren.

It is something like ten years ago that that clever artiste, Miss Mary Mayfren, introduced her sketches to the variety stage, the first being "The Yellow Fang," which is still being played in the provinces. Watching her performance as the woman of Louvain at the Euston last Saturday, one could easily tell that the splendid acting she gives in her latest sketch is the result of wide experience, Miss Mayfren having appeared under the management of Chas. Frohman, John Hare, Marie Tempest, and Dion Boucicault. She was one of the original "Peter Pan" company, in which she played for five years. In all her sketches Miss Mayfren has secured a most capable company, added to which most careful attention is paid to the smallest detail. Fred Hughes, who plays the English Tommy so well, is responsible for the stage management of this sketch, which bids fair to outrival her former triumph, "The Frenchwoman," which ran for nearly three years.

Marie Elliott.

The popular Scottish comedienne and dancer, who did remarkably well at the Euston last week, is over the Border this week, after three years' absence, appearing at the Palace, Dundee. Her husband, Gunner Jim Elliott, is home on fourteen days' leave, after eighteen months' service in France, and he is taking the opportunity of spending the week with Marie in their native town.

Daisy Taylor.

At the Victoria Palace this week, Daisy is doing very nicely. Daisy is featuring that popular number, "There's a Light Shining Bright," which she has been singing with great success in the provinces.

"Britain's Guests."

The above sketch achieved a great success on its initial production last week at the Mile End Empire. There were repeated curtain calls every night—six on Saturday, when it played to about 4,000 persons.

Tom Gott.

Tom Gott is back in town after a provincial tour, in which he has featured in every bill. Last week, at the Pier, Southport, where he topped, he did 25 mins. each house. Tom, who will be seen year at the Theatre Royal, Nottin... playing Dame for Messrs. Howar... Wyndham, is vacant next week.

The New Funbeam.

Sandy Powell, the popular yo... dian, has fully justified the ... expected of him. At Chiswic... he is causing roars of laught... time he is on the stage with... patter and eccentric steps... ably assisted in his pres... Lily Le Main, who sin... ballad, "I'm Trying S... and which gains her...

Pat Lynch.

At the Chiswi... wooden shoe da... is doing remar... worker, and ... cess.

Hardeen
the wel... liberato... the ... Lond... ser... f...

"MANY WATERS" AT GLASGOW.

On Saturday, 17th inst., the winter season at Hengler's Cirque commenced, and two crowded houses at matinée and evening accorded a hearty welcome to the array of talent brought together by Mr. Albert Hengler and his able manager, Mr. Harry Milne.

The circus items include Mlle. Florrie Humel, as a charming lady rider; Mr. Hengler's wise mare "Peggy," presented by Mlle. Doris; "The Three Friends," Blossom, M'Gregor, and Twinkie (a mare, a diminutive pony, and a smart terrier), trained and presented by Mr. Archie Pearson; while the funny interludes given by Doodles and Yorick kept the audience in roars of laughter.

Some clever variety turns are given by Gintaro, the Japanese top-spinner; the Four Sisters Martelloni, Italian acrobats; Lotto, Lilo, and Otto, in their bicycle act; while Mr. W. C. Judge presents Tommy and Bischette, the living submarines, two lively sea-lions, who give balancing feats in the arena, varied by swimming and diving at intervals in their tank.

The concluding item is the new spectacle, "Many Waters," invented, written, and produced by Mr. Hengler. The story begins with the shooting of Red Eagle, the last of an Indian tribe, who lived at the Falls of Many Waters. In his dying moments he tells a friendly white man, John Cooper, that the river and falls will run dry in a few years, gold will be found in the bed of the stream, and after forty years the waters will return with overwhelming force. After this prologue, the play shows the fulfilment of the prophecy.

Though John Cooper owns the property, he has not located the gold, and ill-luck compels him to sell the ranch through an agent to Jim Harvey, an unscrupulous wretch, who was the man who shot Red Eagle. Harvey arrives, demands possession, and with some miners proceeds to dig, when the spirit of Red Eagle appears to John Cooper, tells him that the dam at the great lakes is giving way, and the floods will be upon the valley that night. Cooper gets his family into safety, but Harvey's greed prevents him taking the offer of shelter, and he is swept away with the rush of the torrent.

As the waters sweep onward, uprooting trees in their course, the spectral Indians, Red Eagle and his braves, are seen on horseback flying through the air above the falls.

All the parts are well played, but specially worthy of mention are Mr. Clarence Mangan as Red Eagle, Mr. Jack Clyde Miller as John Cooper, and Mr. Matt. Powell as the villainous Jim Harvey.

Mr. Hengler was heartily recalled at the conclusion of the spectacle, and a successful season seems assured.

CHISWICK EMPIRE.

The heartiest applause greeted the delightful singing of Miss Lilian Rickard, the new soprano vocalist, on Monday. She was heard to great advantage in... Give You to Me," her... notes being par... range of... notes... item... Ship t... also a... appear... for in... Sand... comedi... "A D... Percy... Malcol... chetta... Goudi... Pat... oth... co...

"GOLD AND SYRUP."

Such bright and amusing entertainment as is provided by C. A. Stevenson and Vivien Carter's company in the new musical burlesque, "Gold and Syrup," by A. E. Norris, presented at the Putney Hippodrome on Monday, is welcome indeed in these times. The scenery at Cruft's Farm, with its realistic atmosphere of yokels, rustics, pigs, and agricultural produce; the deck of the yacht "Vivien," on which much skylarking takes place, and the island unknown to mortals, and yclept the Island of Content, are all excellent; and the song-scena, with the harp solo, "Ave Maria," and "Barcarolle," beautifully sung by Miss Vivien Carter in charming guise, is an added attraction. Francis Wright, harpist, was in first-class form.

The plot briefly concerns the adventures of Melisande in search of mortality, which will come to her when she has been kissed three times, she having been expelled from the Island of Content for misbehaviour. This island is noted for gold and sugar and spice, and all things nice.

Mr. Edward Degham, as Timothy Titus, a farmer, is quaintly whimsical, and keeps the ball of fun perpetually rolling; Miss Vivien Carter as Melisande, an immortal, is bewitching, and her vocalisation is delightful, whilst her dancing is very liesom and graceful; Miss Maisie Terris as Joan Merrian, the heiress, is gladsome and vivacious; and Miss Lily Desmond, who doubles the rôles of the dairymaid, Phyllis, and Druialla, is pretty and pert. Miss Mary Sirron as Jemima Titus, Timothy's unprepossessing mamma, is quietly humorous; Miss Vera Kingdon as Berenice sings in taking fashion. Mr. Travers Thorpe as Kenneth Derward is well in the picture, and sings well; Miss Gladys Henderson is charming as Malvina, and the beauty chorus are well to the fore whenever required.

LONDON COLISEUM.

Miss Ellen Terry, in "The Merry Wives of Windsor," Mrs. Langtry in "Overtones," and Mr. George Graves in "The Key of the Flat," remain in Mr. Oswald Stoll's varied and attractive programme at the Coliseum this week. Clara Evelyn and Ivy St. Helier are back again, appearing in the entertaining musical "At-Home," an enjoyable medley of good things.

Alfredo, the Vagabond Violinist, had a great reception, being called and recalled repeatedly in front of the curtain. He was finally allowed to go after giving a delicious rendering of an old Scotch air, which brought out the fine points of his playing and the excellent quality of his instrument. It is good to see Les Trombetta, the Italian-French duettists, again, and their operatic absurdity, followed by the amusing imitations, caught on as well as ever.

Tom Waters and Eddie Morris are appearing very successfully in their amusing Irish comedy, "Father and Son," ... the most ... things in ... their ...

...CE

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS.

Abbott, Ernest.—Nov. 19, T.R., Stratford E.; 26, T.R., Leicester.
Absent Without Leave.—Nov. 26, Palace Gloucester.
A'Dell (Evelyn).—Nov. 19 T.R., Sheffield 26, T.R., Mexborough.
Alias Jimmy Valentine.—Nov. 26, Grand Peterborough.
Allington Charlesley Opera Co.—Nov. 19 T.R., St. Helens.
Ann, and Beauchamp and Beecham (Haldane Crichton).—Nov. 19, Empire, Gravesend; 26, Grand, Swansea.
Annie Laurie.—Nov. 19, O.H., Kirkcaldy; 26, Gaiety, Methil.
Another Man's Wife.—Nov. 19, Theatre, Dalston, N.
Arcadians, The (Courtneidge), No. 1 Co.—Nov. 19, T.R., York.
Arcadians, The (Moreton Heath's Co.).—Nov. 19, County T., Bedford; 26, Grand Luton.
Are You a Mason?—Nov. 19, T.R., Brighton; 26, T.R., Brighton.
Aristocrat, The (George Alexander's Co.).—Nov. 19, O.H., Southport; 26, King's Hammersmith.
Baby Mine.—Nov. 19, Grand T., Swansea 26, W.G.T., New Brighton.
Balkan Princess, The.—Nov. 19, T.R., Chatham; 26, T.R., Aldershot.
Barton Mystery, The.—Nov. 19, Grand T., Luton; 26, County, Bedford.
Because Love Made You Mine.—Nov. 19, Palace, Derby; 26, Hippodrome, Huddersfield.
Belle of New York.—Nov. 26, H.M.T., Carlisle.
Better 'Ole, The.—Nov. 19, T.R., Brighton.
Betty (George Edwardes). — Nov. 19, New T., Cardiff; 26, T.R., Nottingham.
Betty (Macdonald and Young).—Nov. 19, T.R., Aldershot; 26, T.R., Guildford.
Black Sheep of the Family, The.—Nov. 19, The Pavilion, E.
Bootles' Baby.—Nov. 19, Grand T., Hull; 26, T.R., Glasgow.
Boy's Best Friend, A.—Nov. 19, T.R., South Shields; 26, Metropole, Openshaw.
Broadway Jones. — Nov. 19, Empire T., Swindon.
Broken Rosary, The.—Nov. 19, Metropole, Glasgow; 26, Consett.
Broken Trail, The.—Nov. 19, Prince's, Blackburn.
Bubbly.—Nov. 26, T.R., Exeter.
Carl Rosa Opera Co., The.—Nov. 19, T.R., Manchester; 26, P.O.W., Birmingham.
Cecil Barclay and Rupert Lister.—Nov. 19, Queen's T., Leeds; 26, Empire, Camberwell, S.W.
Charley's Aunt. — Nov. 19, O.H., Belfast; 26, O.H., Cork.
Child of Charity.—Nov. 19, Grand T., Nottingham.
Christian, The.—Nov. 19, T.R., Stockton; 26, Tyne, Newcastle.
Collier's Lass, The.—Nov. 19, T.R., Wolverhampton; 26, Palace, Bordesley.
Cottage Girl, The. — Nov. 19, Playhouse, Faversham; 26, Palace, Gravesend.
Coward Who Made Good, The.—Nov. 19, T.R., Dewsbury; 26, T.R., Gainsborough (3).
Daddy Long-Legs.—Nov. 19, O.H., Leicester; 26, O.H., Southport.
Daddy Long-Legs. — Nov. 19, T.R., Newcastle; 26, Grand, Leeds.
Daddy's Girl.—Nov. 19, Palace, Bordesley; 26, T.R., Wolverhampton.
Damaged Goods (North Co.).—Nov. 19, H.M.T., Dundee; 26, T.R., York.
Damaged Goods (South Co.).—Nov. 19, Lyceum, Sheffield; 26, Royalty, Chester.
Damaged Goods (West Co.).—Nov. 19, T.R., Leamington (3); 22, New T., Oxford; 26, Artillery, Woolwich.
Damaged Goods (East Co.).—Nov. 19, Town Hall, Ludlow (1), Leominster (1), Monmouth (1); 22, Malvern (3); 26, Stourbridge (3), Kettering (3).
Daughter of Devon, A.—Nov. 26, Palace, Derby.
[illegible] of the Slums, The.—Nov. 19, [illegible]ge T., Spennymoor; 26, King's, [illegible] Plain.
[illegible]—Nov. 19, O.H., Blackpool; 26, [illegible], Dalston, N.
[illegible] (W. L.) Repertory Company. — Nov. 19, T.H., Armagh (3), Newbriggan (3); 26, Town Hall, Dundalk.
Double Event, The. — Nov. 19, Tyne T., Newcastle.
D'Oyly Carte Opera Co.—Nov. 19, Lyceum T., Edinburgh; 26, Lyceum, Edinburgh.
Dummy (Julian Wylie).—Nov. 19, Palace T., Blackpool.
Eliza Comes to Stay.—Nov. 19, Grand T., Doncaster; 26, R.C.T., Wigan.
Face at the Window, The.—Nov. 19, Hippo., Manchester.
Fatal Wedding, The.—Nov. 19, T.R., Aston; 26, T.R., Sheffield.
Fishermaid of Old St. Malo, The.—Nov. 19, Prince's T., Portsmouth; 26, Grand, Beighton.
Florodora.—Nov. 19, T.R., Willesden; 26, Empire, Camberwell, S.W.
For Motherland.—Nov. 19, Tivoli, Bow.
Gayest of the Gay, The.—Nov. 19, Prince's T., Glasgow.
General John Regan.—Nov. 19, O.H., Cork.
General Post.—Nov. 19, T.R., Portsmouth; 26, Cambridge (3), Oxford (3).
Ghosts (Leigh Lovel).—Nov. 26, H.M.T., Blackpool.
Ghosts (Graham E. Waller).—Nov. 19, Palace, Watford; 26, Theatre, Brixton, S.W.
Ghosts (Weathersby and Havard).—Nov. 19, Scala, Seacombe; 26, O.H., Burnley.
Girl from America, The.—Nov. 19, Empire, Oswestry; 26, Alexandra, Pontefract.
Girl Mother, The. — Nov. 19, Grand T., Stockton; 26, T.R., Middlesbrough.
[illegible]lenville (Matthew H.). — Nov. 19, T.R., Wolverhampton; 26, Palace, Bordesley.
[illegible]ood-bye, Sweetheart, Good-bye.—Nov. 19, Grand T., Nottingham.
Grip of Iron, The.—Nov. 19, T.R., Oldham.
Grumpy (Horace Hodges). — Nov. 19 Oxford (3), Leamington (3).
Happy Day, The.—Nov. 19, Corporation, Chesterfield; 26, T.R., Colchester.
Harvey (Martin).—Nov. 19, T.R., Birmingham; 26, P.G.T., Folkestone.
Heart of a Thief, The.—Nov. 19, T.R., Leicester.
Helen with the High Hand.—Nov. 19, Shakespeare T., Liverpool; 26, T.R., Portsmouth.
Her Favourite Son.—Nov. 19, T.R., Macclesfield.
Her Love Against the World.—Nov. 19, Elephant and Castle, S.E.; 26, Hippo., Willesden.
Her Mother's Crucifix.—Nov. 26, Hippodrome, Bolton.
Herbert Shelley.—Nov. 19, Alexandra T., Pontefract; 26, Prince's, Bradford.
Her Forbidden Sacrifice.—Nov. 19, T.R., Sheffield; 26, Hippodrome, Mexborough.
High Jinks.—Nov. 19, H.M.T., Aberdeen; 26, H.M.T., Dundee.
Hindle Wakes.—Nov. 19, King's T., Oswestry; 26, T.R., Leeds.
His Mother's Rosary.—Nov. 19, Palace T. Newcastle; 26, Palace, Durham.
In Cupid's Garden.—Nov. 19, Pavilion T. Weymouth; 26, Hippodrome, Margate.
In the Trenches.—Nov. 26, Hippodrome Manchester.
Inside the Lines.—Nov. 19, King's T., Hammersmith; 26, R. County T., Reading.
Inside the Lines (Red Co.).—Nov. 19, T.R. Brighton; 26, T.R. Plymouth.
Irish Players, The.—Nov. 19, Hippo., Belfast; 26, Empire, Swansea.
Jackson-Mepham Repertoire Co.—Nov. 26 Royalty, Llanelly.
Jeffersons, The.—Nov. 19, Grand T., Peterborough; 26, O.H., Harrogate.
Julia Neilson and Fred Terry.—Nov. 19 Theatre, Wimbledon; 26, New T., Cardiff.
Kingston's (W. B.) Rep. Co.—Nov. 19, T.R. Inverness; 26, T.R., Inverness.
Kiss for Cinderella, A.—Nov. 19, Borough T., Stratford.
Knowles (J. Forbes) Rep. Co.—Nov. 19 Prince's T., Glasgow; 26, T.R., Castleford.
Land of Promise, The.—Nov. 26, New T. Salisbury.
La Poupée.—Nov. 19, Empire T., Islington 26, Grand, Clapham.
Lass of Dingley Moor.—Nov. 19, Alexandra T., Pontefract; 26, Prince's, Bradford.
Leonard Rep. Co.—Nov. 19, T.R., Wes Stanley; 26, Junction, Manchester.
Lifeguardsman, The.—Nov. 19, Empire, Edmonton.
Lights o' London, The.—Nov. 19, Grand T., Clapham.
Little Bit of Fluff, A. (North Co.).—Nov. 19, T.R., Glasgow; 26, T.R., Edinburgh.
Little Bit of Fluff, A (South Co.).—Nov. 19, T.R., Bournemouth; 26, Hippodrome, Richmond.
Little Grey Home in the West, The.—Nov. 19, Junction T., Manchester; 26, Hippodrome, Salford.
Little Minister, The.—Nov. 19, O.H., Torquay; 26, O.H., Cheltenham.
Little Miss Goody.—Nov. 19, New T., Crewe; 26, O.H., Burton.
London Pride (Curzon and Du Maurier's Co.).—Nov. 19, P.O.W., Birmingham; 26, O.H., Leicester.
Love Kiss, The.—Nov. 19, T.R, Barnsley; 26, Metropole, Gateshead.
Love Marriage, A.—Nov. 19, T.R., Seaham Harbour; 26, T.R., Jarrow.
Mackey, Chalmers, Rep. Co.—Nov. 19, T.R., Coatbridge; 26, O.H., Perth.
Maid of the Mountains (Edwardes).—Nov. 19, Prince's T., Manchester; 26, Prince's, Manchester.
Maid of the Mountains (The George Edwardes Co.).—Nov. 19, O.H., Coventry; 26, Oxford (3), Cambridge (3).
Maid of the Mountains (Macdonald and Young).—Nov. 19, Empire T., Grantham; 26, Empire Barnsley.
Man in the Street, The.—Nov. 19, Palace, Gloucester.
Man Who Stayed at Home (Red Co.).—Nov. 19, Pavilion T., Mile End; 26, County, Kingston.
Marriage Market, The.—Nov. 19, P.O.W., Grimsby; 26 Garrison, Ripon.
Marston-Parry Co.—Nov. 19, T.R., North Shields; 26, Grand, West Hartlepool.
Maude (Winifred).—Nov. 19, T.R., Dewsbury; 26, King's, Gainsborough (3).
Middy, V.C., Comes Home, The.—Nov. 19, T.R., Worcester; 26 T.R., Barry Dock.
Mill Girl's Wedding, A.—Nov. 19 Alexandra T., Pontefract; 26, Prince's, Bradford.
Millward (John S.).—Nov. 26, T.R. Crook.
Misleading Lady, The (Grossmith and Laurillard).—Nov. 19, T.R., Nottingham; 26, R.C.T., Liverpool.
Misleading Lady (Horsfield and Woodward).—Nov. 19, Empire, Dewsbury.
Miss Hook of Holland.—Nov. 19, King's T., Greenock; 26, Dumfries (3), Workington (3).
Monty's Flapper.—Nov. 19 T.R., Norwich.
Mother but not a Wife, A.—Nov. 19, Theatre, Dalston; 26, Empire, Mountain Ash.
Mother's Sacrifice, A.—Nov. 19, Grand T., Lancaster.
Mr. Mayfair.—Nov. 19, Hippo., Colchester.
Mr. Wu.—Nov. 19, Palace, Gloucester; 26, T.R., Birkenhead.
My Bonny Jean. Nov. 19, Gaiety, Methil; 26, H.M.T., Aberdeen.
My Lady Frayle.—Nov. 19 Empire T., Wakefield; 26, O.H., Northampton.
Neither Wife Nor Maid.—Nov. 19, T.R., Stratford; 26, T.R., Leicester.
Octoroon, The, and Uncle Tom's Cabin. Nov. 19, Grand, Falkirk; 26, O.H., Kirkcaldy.
Oh, I Say!—Nov. 19, Victoria T., Burnley; 26, Palace, Watford.
O'Mara Opera Co.—Nov. 19, Grand, Oldham.
On His Majesty's Service. Nov. 19, Hippo., Balham; 26, Theatre, Wimbledon, S.W.
Only a Mill Girl.—Nov. 19, Hippo., Leigh; 26, Grand, Lancaster.
Osmond (Fred), B. Co.—Nov. 19, Theatre, Alexandria; 26, Metropole, Glasgow.
Our Kid.—Nov. 19, O.H., Dudley.
Pair of Silk Stockings, A.—Nov. 19, Palace Pier, Brighton; 26, Pavilion, Weymouth.
Peg o' My Heart. Nov. 19, R.C.T., Warrington; 26, O.H., Coventry.
Peg o' My Heart (Red Co.).—Nov. 19, O.H., Northampton; 26, Gaiety, Dublin.
Phillips (H. B.) Opera Co. Nov. 19, Gaiety T., Manchester; 26, Gaiety, Manchester.
Pitman's Daughters, A.—Nov. 19, Seaham Harbour; 26, T.R., Jarrow.
Please Help Emily.—Nov. 19, Lincoln (3), Chesterfield (3); 26, Grimsby.
Potash and Perlmutter (Hodges and Beatlie Co.).—Nov. 19, Dev. Park T., Eastbourne; 26, Gaiety, Hastings.
Private Secretary, The.—Nov. 26, T.R., Bath.
Professor's Love Story, The.—Nov. 19, T.R., Blackburn; 26, Lyceum, Sheffield.
Pygmalion.—Nov. 19, Theatre, Paisley; 26, T.R., Greenock.
Railway Reflections.—Nov. 26, The Middlesex.
Raynor Rep. Co.—Nov. 19, County T., Shrewsbury; 26, County, Shrewsbury.
Remnant (Vedrenne and Eadie Co.).—Nov. 19, P.G.T., Folkestone; 26, Devonshire P.T., Eastbourne.
Ridding (John) Opera Co.—Nov. 19, Music Hall, Inverness; 26, Palace Playhouse, Dundee.
Romance.—Nov. 19, New T., Cambridge; 26, T.R., Hanley.
Rosary, The (Millward).—Nov. 19, Metropole, Gateshead; 26, T.R., North Shields.
Rotters (The) (Arthur Gibbons).—Nov. 19, O.H., Cheltenham; 26, T.R., Birmingham.
Royal Divorce, A.—Nov. 19, Theatre, Brixton, S.W.; 26, T.R., Bury.
Sally in Society.—Nov. 19, Hippo., Salford; 26, Grand, Doncaster.
San Toy and A Greek Slave.—Nov. 19, Artillery T., Woolwich.
Sapho.—Nov. 19, T.R., Stratford, E.; 26, T.R., Leicester.
Sarah Sleeps Out (Charles Windermere). Nov. 19, The Oxford, W.
Searchlights.—Nov. 19, W.G.T., New Brighton; 26, King's, Oswestry.
Seven Days' Leave (Red Co.).—Nov. 19, Grand T., Southampton; 26, Prince's, Bristol.
Seven Days' Leave (White Co.).—Nov. 19, T.R., Hanley; 26, Grand, Wolverhampton.
Sherlock Holmes.—Nov. 19, T.R., Bolton.
Should a Wife Refuse?—Nov. 19, T.R., Woolwich; 26, T.R., Stratford.
Shou'd a Woman Forgive?—Nov. 19, Grand, Lancaster.
Silver King, The.—Nov. 26, T.R., Chatham.
Sins of the Rich.—Nov. 19, T.R., Stratford, E.; 26, T.R., Leicester.
Somewhere a Voice is Calling.—Nov. 19, T.R., Smethwick; 26, T.R., Aston.
Spirit of the Empire, The.—Nov. 19, Empire, Garston; 26, Hippodrome, Stoke-on-Trent.
Stanley (Horace) Rep. Co.—Nov. 19, Grand T., Nottingham.
Stephens (Dot). — Nov. 19, Marina, Lowestoft; 26, Hippodrome, Chesterfield.
Story of the Rosary, The.—Nov. 19, Alexandra T., Hull; 26, R.C.T., Warrington.
Sweethearts.—Nov. 19, T.R., Bury; 26, T.R., Rochdale.
The Third Man (Personal Co.).—Nov. 19, Empire T., Rotherham; 26, T.R., Carlisle.
Three Daughters of M. Dupont, The.—Nov. 19, Grand T., Leeds; 26, Shakespeare, Liverpool.
Three Weeks.—Nov. 19, T.R., Bath; 26, Lyceum, Newport.
Tina.—Nov. 19, The Marlborough T.; 26, Brighton.
To-Night's the Night (Dance).—Nov. 19, Olympia, Shoreditch; 26, Empire, Finsbury Park, N.
Toto.—Nov. 19, Liverpool.
Under Cover (Matheson Lang Co.).—Nov. 19, King's T., Glasgow; 26, T.R., Newcastle.
Under Two Flags.—Nov. 19, Alexandra T., Widnes; 26, Queen's T., Leeds.
Voice in the Park, The.—Nov. 19, Gainsborough (3), Lincoln (3); 26, Palace, Newcastle.
Wanted A Husband.—Nov. 19, T.R., Colchester; 26, Grand, Southampton.
Ward (T. Edward).—Nov. 19, T.R., Worcester; 26, T.R., Barry Dock.
What a Catch (No. 1 Co.).—Nov. 19, O.H., Middlesbrough; 26, King's, Sunderland.
What Every Girl Can Do.—Nov. 19, Alexandria; 26, Metropole, Glasgow.
Within the Law.—Nov. 19, O.H., Londonderry; 26, Empire, Dublin.
Woman on the Windowsill, The.—Nov. 19, Darlington; 26, Grand, Halifax.
Woman's Past, A (Weathersby).—Nov. 26, Palace, Portsmouth.
Woman's Victory, A.—Nov. 19, Alexandra, Pontefract; 26, Prince's, Bradford.
Ye Gods!—Nov. 19, Empire, Bradford; 26, Hippodrome, Putney.
Yellow Fang, The.—Nov. 19, Palace, Burnley; 26, Hippodrome, Birmingham.
Young Minister, The (No. 1 Co.).—Nov. 19, Grand T., Halifax; 26, Eden, Bishop Auckland.
Younger Minister, The (No. 2 Co.).—Nov. 19, Prince's T., Bradford; 26, Alexandra, Hull.
10.30 Down Express.—Nov. 19, Grand T., Nottingham.

REVUES.

Adams and Eves.—Nov. 19, Palace, Northampton; 26, Hippodrome, Cheltenham.
All Aboard.—Nov. 19, O.H., Harrogate; 26, Pavilion, Liverpool.
All Bluff.—Nov. 19, Hippo., Chesterfield; 26, T.R., Lincoln.
Au Revoir, Paris.—Nov. 19, Tivoli, Aberdeen; 26, Hippodrome, Hamilton.
Bing Boys are Here, The.—Nov. 19, Hippo., Greden Green; 26, Empire, Penge.
Bing Boys are Here, The (South Co.).—19, Prince's, Bristol; 26, Empire, Swindon.
Blighty.—Nov. 19, Gaiety, Houghton; 26, Grand, Stockton-on-Tees.
Bright and Breezy.—Nov. 19, Tivoli, Hull.
Bubble and Squeak.—Nov. 19, Empire, Sheffield; 26, Hippodrome, Dewsbury.
Bunch of Beauty, A.—Nov. 19, Col., Shoreham; 26, Palace, Maidstone.
Buttercups.—Nov. 19, Hippo., Liverpool.
Canny Newcastle.—Nov. 19, T.R., Jarrow; 26, Grand, Byker.
Carry On!—Nov. 19, Hippo., Nottingham; 26, Hippodrome, Ilford.
Cheer O!—Nov. 19, T.R., Edinburgh.
Ciro's Frolics.—Nov. 26, Palace, Manchester.
Crackers.—Nov. 19 Hippo., Wrexham.
Coloured Society.—Nov. 19, Olympia, Tredegar; 26, T.R., Pontypool.
Don't Crush!—Nov. 19 King's, Longsight; 26, Hippodrome, Manchester.
Don't Tempt Me.—Nov. 19, Winchester.
Dream Girl, The.—Nov. 19, The Middlesex.
Flying Colours.—Nov. 19, Grand T., Hanley.
Forty Winks.—Nov. 19 Queen's T., Farnworth; 26, Hippodrome, Burslem.
Frills and Drills.—Nov. 19, Empire T., Hackney; 26, Empire, Shepherd's Bush.
From Pekin to Paris.—Nov. 19, County, Shrewsbury; 26, New Hall, Bargoed.
Giggles and Girls.—Nov. 19, Palace, Reading.
Glad Eye and Who's the Lady?—Nov. 19, T.R., Birkenhead.
Go to Jericho.—Nov. 19 Palace, Southampton; 26, Coliseum, Portsmouth.
Gold and Syrup.—Nov. 19, Hippo., Putney.
Good-Bye-ee.—Nov. 19, Coliseum, Glasgow; 26, Empire, Wolverhampton.
Half-past Eight.—Nov. 26, Marlborough T., Holloway, N.
Hanky Panky.—Nov. 19, Alhambra, Glasgow.
Heave O! (No. 1 Co.).—Nov. 26, Grand, Mansfield.
Heave O! (No. 2 Co.).—Nov. 19, Hippo., Stoke; 26, Alexandra, Widnes.
High Explosives.—Nov. 19, Hippo., Leeds.
Hullo, Baby!—Nov. 19, Hippo., Bilston.
Hullo, Bubbles!—Nov. 26, Olympia, Glasgow.
I'm Sorry.—Nov. 19, Royalty, Chester; 26, Liverpool.
It's Quite Alright.—Nov. 19, Hippo., Margate.
Joymad.—Nov. 19, Hippo., Coventry.
Kodak Girl.—Nov. 19, Hippo., Birkenhead; 26, Palace, Oldham.
Lads of the Village, The.—Nov. 19, Palace T., Lancester; 26, King's, Southsea.
Merry Merryland.—Nov. 19, T.R., Yarmouth; 26, Marina, Lowestoft.
Mirth and Melody.—Nov. 19, Hippo., Southend.
Mumming Birds.—Nov. 19, Collins's, Islington, N.; 26, Palace, Bath.
My Son Sammy.—Nov. 19, Empire, York; 26, Palace, Huddersfield.
Night of Brightness.—Nov. 19, Empire, Smethwick.
Odds On.—Nov 19, Empire, Glasgow.
On and Off.—Nov. 19 The Bedford.
Peaches (No. 1 Co.).—Nov. 19, Palace, Barrow; 26, Palace, Lincoln.
Pearl of the Orient.—Nov. 19, Hippo., Sheerness; 26, Grand, Pentre.
Pleasure Bound.—Nov. 19, King's T., Southsea; 26, The Middlesex.
Razzle-Dazzle.—Nov. 19 Palace, Chelsea.
Say When.—Nov. 19, P., Newark.
S'Hush!—Nov. 19, Grand T., Accrington; 26, T.R., Barnsley.
Silver Lining, The.—Nov. 19, Hippo., Keighley.
Smile!—Nov. 19, Empire, Edinburgh; 26, Empire, Glasgow.
Some.—Nov. 19 T.R., Plymouth; 26, T.R., Bournemouth.
Some Girl.—Nov. 19, Palace, Warrington.
Special Edition.—Nov. 19, Empire, Garston; 26, Hippodrome, Lancaster.
Sugar Baby, The.—Nov. 19, The Victoria Palace; 26, Hippodrome, Portsmouth.
This is the Life.—Nov. 19, Hippo., Sheerness; 26, Hippodrome, Norwich.
Three Bites.—Nov. 19 T.R., Dublin; 26, Hippodrome, Belfast.
Tiddley-Winks.—Nov. 26, Hippodrome, Altrincham.
Topsy Turvy.—Nov. 19 Hippo., Sheffield.
Uncle's Troubles.—Nov. 19, Hippo., Wednesbury; 26, Middleton (Lancs).
What a Life!—Nov. 26, Crook.
What's He Doing?—Nov. 19, Empire, Newcastle; 26, Empire, Liverpool.
Whirl of the Town, The.—Nov. 19, T.R., Exeter.
Whizz-Bang!—Nov. 19, Hippo., Rochdale; 26, Hippodrome, Preston.
Wish Me Luck!—Nov. 26, T.R., Leigh, Lancs.
You'd Laugh If You Knew.—Nov. 26, Seaham Harbour.
Zig-Zag.—Nov. 19, Empire, Leeds.
100 Years Ago.—Nov. 19, Pavilion, Liverpool.

CONCERT PARTIES.

A La Mode Concert Party.—Nov. 19, Empire, Warminster.
Air-Belles.—Nov. 26, Grand T., Woking.
Bric-à-Bracs.—Pier Pav., Exmouth (for season).
Catlin's Royal Pierrots.—Nov. 19, Temperance Hall, Birmingham; 26, Temperance Hall, Birmingham.
Courtiers, The.—Nov. 19, Palace, Burton; 26, Winter Hall, Leamington.
Graphos Jovial Jollies.—Nov. 19, O.H., Burton; 26, T.R., Chorley.
Havard Sextette, The.—Nov. 19, Victoria T., Madsington, Glasgow.
Hustlers, The.—Nov. 19, Southsea; 26, Clarence Pier, Southsea.
Olympian Concert Party.—Pier, Eastbourne (for season).
Pierrot, Pierrette, and Piano.—Nov. 18, Bramshott (3); 22 Palace, Pembroke Dock; 29, Palace, Pembroke Dock.
Poppies, The.—Nov. 19, Lyric T., Lyric, Hull.
Qualities, The.—Nov. 19, Pier[illegible], 26, Palace, Norton Malton.
Queers, The.—Nov. 19, Bijou, Bri[illegible]
Superbs, The.—Nov. 19, Kursaal, Bay; 26, Kursaal, Whitley B[illegible]
Surprise, The.—Nov. 19, Lee[illegible] Folkestone; 26, Manches[illegible]

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MELODYLAND.

B. Feldman and Co.

Pantomime winners are beginning to sort themselves out now, and it is comparatively easy for the initiated to place their respective fingers on those numbers calculated to bring grist to the mill of the fortunate authors, composers, and publishers concerned.

Expert opinion is agreed on "Let the Great Big World Keep Turning" as one of the prime favourites, and, bracketed with "Where the Black-eyed Susans Grow," it will make a Feldman "double" well worth backing. Another big pantomime favourite will be "All the World Will be Jealous of Me," which Talbot O'Farrel, the Versatile Four, and other first-class artistes have voted a ballad gem.

Then we have excellent numbers from the joint pens of Jay Whidden and Harry Carlton. The clever combination of author (Harry Carlton) and composer-pianist-violinist (Jay Whidden) is certain to make good. Already many of the first-grade artistes have taken up Carlton-Whidden numbers, and when we mention the names of Ella Retford, Hilda Glyder, Dorothy Ward, and Marie Kendal in this connection it will be seen that there are good grounds for our prediction of a successful issue.

Perhaps the best number to date by this coming combination is "I Don't Want to Go Back (Where that Swanee River's Flowing)." There are all the elements of pantomime success in this number, and it will be surprising if it is not one of the Christmas select.

"Where the Black-eyed Susans Grow" is being well featured by Anna Hana just now. At the Euston last week it was a convincing success at Miss Hana's hands.

Harry Day's revue company in "Pleasure Bound" feature "I Love that Dear Old Home of Mine" and "Black-eyed Susans," success following their excellent efforts.

McAllister and Smith have a peculiar and irresistible charm in their working of "Black-eyed Susans."

Vera Vere is working "They're Wearing 'Em Higher in Hawaii" in her usual accomplished style. This highly entertaining number finds Miss Vere at her very best.

Lawrence Wright Music Co.

Now that pantomime season is so close, and rehearsals for many shows, especially in Scotland, are well on the way, music publishers are beginning to find out which of their songs are finding favour in the eyes of managers and artistes, and the Lawrence Wright Co., who have made a special point this year of doing a smaller number of songs, are finding themselves justified in their action, as every one of the numbers has secured a favourable reception from all concerned. Particularly is the demand for the new optimistic chorus song, "Just Keep Marching Along," many of the big managers having secured this song for every one of their shows; whilst the same may be said of "Snowtime in Switzerland," a fine principal-girl song. "In My Dear Old Hometown" is another favourite, and productions which do not contain this number will be few and far between.

The firm have built up such a big reputation for ballads that everyone connected with pantomime automatically goes there for this class of song, and when we mention that Messrs. Howard and Wyndham, and John Hart have already secured their new waltz-ballad, "Love, Come From Your Hiding Place," and Mr. Francis Laidler, the master ballad, "When God Gave You To Me," it is convincing proof that this is the type of ballad which is now in demand for the Christmas season. Numerous artistes have signified their intention of working these two numbers. Also "Until We Meet Again," and "The Kiss That Made You Mine."

Star Music Co.

At the New Cross Empire last week, Ella Retford scored an emphatic hit with her exquisite rendering of the Star Music Co.'s sterling winner, "Down Texas Way." This number has now absolutely consolidated its position for pantomime.

"Swing Me in the Moonlight," the Star Co.'s splendid production song, is still rapidly gaining ground, being the favourite principal-girl song this year. There is no question that "Swing Me In The Moonlight," with its ally, "Down Texas Way," will sweep all before them by Christmas.

There are a good many ballads in the field for pantomime this year, but one of the most popular is unquestionably A. J. Mills and Bennett Scott's beautifully written number, "I Want You to Know I Miss You." This is a ballad that will certainly not miss fire with any audience.

Reports from all fronts officially inform the Star Music Co. of the terrific success gained by the two great soldier songs, "There's A Girl For Every Soldier," and "Oh, It's A Lovely War." The High-st. House of Hits is positively "bombarded" by principal boys to secure these two "Great Guns."

Mr. Percy Colson is collaborating with Mr. George Cornwallis West on a one-act opera, founded on the latter's sketch, "An Episode of the Great War," in which Mrs. Patrick Campbell played recently at the Coliseum. Mr. Alfred Kalisch will be largely responsible for converting the original book into a suitable libretto, and Mr. Colson will supply the music.

The opening of the King's, Newcastle-under-Lyme, marks an important epoch in the life of the ancient and loyal borough. Messrs. F. W. Pendleton (proprietor) and Bert Miller (general manager) are determined that this densely populated centre shall have a music hall of the first water, and their opening at the King's with a fine programme is creating much interest and enthusiasm.

The Queen on Friday afternoon attended a matinée performance at the New Theatre in aid of a fund towards the initial cost of establishing a day nursery for children in connection with the Shoreditch School for Mothers. Her Majesty was accompanied by Princess Mary and Prince Albert. A variety entertainment was given, in which Gladys Cooper, Margaret Cooper, Charles Hawtrey, and a number of other popular performers took part. A selection from "The Mollusc" was also played. Sir Charles Wyndham, who lent the theatre for the occasion, and Lady Wyndham were presented to Her Majesty.

VARIETY NOTES.

Niblo and Doris,

who are scoring a big success on tour, have been secured by Mr. Oswald Stoll until 1920.

Rowland Hill

will not be seen in pantomime this Christmas, but will play principal comedian in "High Jinks," the musical comedy from the Adelphi.

Phœbe Fields.

At the Surrey last Saturday, this young artiste sang two popular numbers in splendid style. Miss Fields has received one or two offers for panto. to play principal girl.

Harry Carlton,

the popular author and composer, is very busy just now fixing up numbers for panto. artistes. The recent combination with Jay Whidden has been very successful indeed, as so far the six numbers, including "You Oughtn't To Do It," have turned out winners.

Romaine and Dainton.

These artistic entertainers are back in town, following a successful provincial tour. Considering that Rex and Doris only made their first appearance on the stage a little more than two years ago, they have made rapid strides. We hear that only last week they had a very good offer for revue, which they could not accept owing to their present bookings (which were fixed by Norris and Clayton) extending into 1920.

Neil Gow.

The popular Scottish comedian evidently made a good impression on his first appearance at the London Coliseum, as we hear he has secured five return dates through Henschel's Agency. After four more weeks in variety, Neil starts rehearsing for a London panto. in which he is playing Idle Jack.

Mary Mayfren.

It is something like ten years ago that that clever artiste, Miss Mary Mayfren, introduced her sketches to the variety stage, the first being "The Yellow Fang," which is still being played in the provinces. Watching her performance as the woman of Louvain at the Euston last Saturday, one could easily tell that the splendid acting she gives in her latest sketch is the result of wide experience, Miss Mayfren having appeared under the management of Chas. Frohman, John Hare, Marie Tempest, and Dion Boucicault. She was one of the original "Peter Pan" company, in which she played for five years. In all her sketches Miss Mayfren has secured a most capable company, added to which most careful attention is paid to the smallest detail. Fred Hughes, who plays the English Tommy so well, is responsible for the stage management of this sketch, which bids fair to outrival her former triumph, "The Frenchwoman," which ran for nearly three years.

Marie Elliott.

The popular Scottish comedienne and dancer, who did remarkably well at the Euston last week, is over the Border this week, after three years' absence, appearing at the Palace, Dundee. Her husband, Gunner Jim Elliott, is home on fourteen days' leave, after eighteen months' service in France, and he is taking the opportunity of spending the week with Marie in their native town.

Daisy Taylor.

At the Victoria Palace this week, Daisy is doing very nicely. Daisy is featuring that popular number, "There's a Light Shining Bright," which she has been singing with great success in the provinces.

"Britain's Guests."

The above sketch achieved a great success on its initial production last week at the Mile End Empire. There were repeated curtain calls every night—six on Saturday, when it played to about 4,000 persons.

Tom Gott.

Tom Gott is back in town after a provincial tour, in which he has featured in every bill. Last week, at the Pier, Southport, where he topped, he did 25 minutes each house. Tom, who will be seen this year at the Theatre Royal, Nottingham, playing Dame for Messrs. Howard and Wyndham, is vacant next week.

The New Funbeam.

Sandy Powell, the popular young comedian, has fully justified the good things expected of him. At Chiswick this week he is causing roars of laughter the whole time he is on the stage with his humorous patter and eccentric steps. Sandy is very ably assisted in his present act by Miss Lily Le Main, who sings that charming ballad, "I'm Trying So Hard to Forget," and which gains her much applause.

Pat Lynch.

At the Chiswick Empire this clever wooden shoe dancer, as he is described, is doing remarkably well. Pat is a hard worker, and thoroughly deserves his success.

Hardeen

the well-known illusionist and self-liberator, is topping the bill this week at the Metropolitan, after an absence from London of five years. Mr. Hardeen has several new items, and scored a big success on Monday night.

Robb Wilton

wishes to thank managers for offers and communications re pantomime, including Drury Lane, Olympia, Liverpool, Messrs. Howard and Wyndham, Mr. Cruikshank, King's, Edinburgh. Owing, however, to the enormous success of his new number, "Sherlock Bill," he has decided not to play in pantomime this year.

Colley and Scott,

the popular comedy couple, who are at the Poplar Hippodrome this week, have been engaged for the third pantomime season under Howard and Wyndham. They open at Aberdeen in "King Cole," in which the former plays the title-rôle, after which they resume the L.T.V. Tour.

Olga Sydney.

This charming young entertainer and clever impressionist—she is only 14—has added another subject to her show which was a decided hit at the Poplar Hippodrome on Monday last. We refer to the singing of "Oh, Johnnie," featured by Hilda Glyder, whom Olga so faithfully impersonates. Of course, the Harry Weldon item is still one of her best, and proves her undoubted talent in this form of entertainment.

"MANY WATERS" AT GLASGOW.

On Saturday, 17th inst., the winter season at Hengler's Cirque commenced, and two crowded houses at matinée and evening accorded a hearty welcome to the array of talent brought together by Mr. Albert Hengler and his able manager, Mr. Harry Milne.

The circus items include Mlle. Florrie Humel, as a charming lady rider; Mr. Hengler's wise mare "Peggy," presented by Mlle. Doris; "The Three Friends," Blossom, M'Gregor, and Twinkie (a mare, a diminutive pony, and a smart terrier), trained and presented by Mr. Archie Pearson; while the funny interludes given by Doodles and Yorick kept the audience in roars of laughter.

Some clever variety turns are given by Gintaro, the Japanese top-spinner; the Four Sisters Martelloni, Italian acrobats; Lotto, Lilo, and Otto, in their bicycle act; while Mr. W. C. Judge presents Tommy and Bischette, the living submarines, two lively sea-lions, who give balancing feats in the arena, varied by swimming and diving at intervals in their tank.

The concluding item is the new spectacle, "Many Waters," invented, written, and produced by Mr. Hengler. The story begins with the shooting of Red Eagle, the last of an Indian tribe, who lived at the Falls of Many Waters. In his dying moments he tells a friendly white man, John Cooper, that the river and falls will run dry in a few years, gold will be found in the bed of the stream, and after forty years the waters will return with overwhelming force. After this prologue, the play shows the fulfilment of the prophecy.

Though John Cooper owns the property, he has not located the gold, and ill-luck compels him to sell the ranch through an agent to Jim Harvey, an unscrupulous wretch, who was the man who shot Red Eagle. Harvey arrives, demands possession, and with some miners proceeds to dig, when the spirit of Red Eagle appears to John Cooper, tells him that the dam at the great lakes is giving way, and the floods will be upon the valley that night. Cooper gets his family into safety, but Harvey's greed prevents him taking the offer of shelter, and he is swept away with the rush of the torrent.

As the waters sweep onward, uprooting trees in their course, the spectral Indians, Red Eagle and his braves, are seen on horseback flying through the air above the falls.

All the parts are well played, but specially worthy of mention are Mr. Clarence Mangan as Red Eagle, Mr. Jack Clyde Miller as John Cooper, and Mr. Matt. Powell as the villainous Jim Harvey.

Mr. Hengler was heartily recalled at the conclusion of the spectacle, and a successful season seems assured.

CHISWICK EMPIRE.

The heartiest applause greeted the delightful singing of Miss Lilian Rickard, the new soprano vocalist, on Monday. She was heard to great advantage in "God Give You to Me," her rich mellow mezzo notes being particularly effective, and her range of compass wonderful, her high notes being clear as a bell. The other item chosen was the ballad, "There's a Ship that's Bound for Blighty," which is also splendidly delivered. Her pleasing appearance and unaffected manner make for instant success and popularity.

Sandy Powell and Lilian Le Main, comedians; Harry Vernon's company, in "A Double Escape"; Lois Barker and Percy Tarling, in "The Grumblers"; Malcolm Scott, the Peluskis, Mlle. Blanchetta, Andree d'Hery and Mons. Alex Goudin in their repertoire dances, and Pat Lynch, clog dancer, are among the other attractions at this comfortable and commodious Stoll theatre of varieties.

Bam Bams.

Curious folk are always endeavouring to discover "how it is done," and, not being content with seeing the show nightly, they occasionally try to approach those behind. The Bam Bams tell us that on a recent occasion a member of the audience was so impressed by their show that he begged of them to let him know the secret in exchange for a £10 note he threw on the table before them.

"GOLD AND SYRUP."

Such bright and amusing entertainment as is provided by C. A. Stevenson and Vivien Carter's company in the new musical burlesque, "Gold and Syrup," by A. E. Norris, presented at the Putney Hippodrome on Monday, is welcome indeed in these times. The scenery at Cruft's Farm, with its realistic atmosphere of yokels, rustics, pigs, and agricultural produce; the deck of the yacht "Vivien," on which much skylarking takes place, and the island unknown to mortals, and yclept the Island of Content, are all excellent; and the song-scena, with the harp solo, "Ave Maria," and "Barcarolle," beautifully sung by Miss Vivien Carter in charming guise, is an added attraction. Francis Wright, harpist, was in first-class form.

The plot briefly concerns the adventures of Melisande in search of mortality, which will come to her when she has been kissed three times, she having been expelled from the Island of Content for misbehaviour. This island is noted for gold and sugar and spice, and all things nice.

Mr. Edward Denham, as Timothy Titus, a farmer, is quaintly whimsical, and keeps the ball of fun perpetually rolling; Miss Vivien Carter as Melisande, an immortal, is bewitching, and her vocalisation is delightful, whilst her dancing is very lissom and graceful; Miss Maisie Terris as Joan Merrian, the heiress, is gladsome and vivacious; and Miss Lily Desmond, who doubles the rôles of the dairymaid, Phyllis, and Druialla, is pretty and pert. Miss Mary Sirron as Jemima Titus, Timothy's unprepossessing mamma, is quietly humorous; Miss Vera Kingdon as Berenice sings in taking fashion. Mr. Travers Thorpe as Kenneth Derward is well in the picture, and sings well; Miss Gladys Henderson is charming as Malvina, and the beauty chorus are well to the fore whenever required.

LONDON COLISEUM.

Miss Ellen Terry, in "The Merry Wives of Windsor," Mrs. Langtry in "Overtones," and Mr. George Graves in "The Key of the Flat," remain in Mr. Oswald Stoll's varied and attractive programme at the Coliseum this week. Clara Evelyn and Ivy St. Helier are back again, appearing in the entertaining musical "At-Home," an enjoyable medley of good things.

Alfredo, the Vagabond Violinist, had a great reception, being called and recalled repeatedly in front of the curtain. He was finally allowed to go after giving a delicious rendering of an old Scotch air, which brought out the fine points of his playing and the excellent quality of his instrument. It is good to see Les Trombetta, the Italian-French duettists, again, and their operatic absurdity, followed by the amusing imitations, caught on as well as ever.

Tom Waters and Eddie Morris are appearing very successfully in their amusing Irish comedy, "Father and Son," one of the most original things in vaudeville; Kenna Brothers, in their aeroplane absurdity, have evolved a clever mixture of fun and acrobatic balancing, which was heartily applauded; Edna Maude, a clever little artiste, is appearing in four well-differentiated little dances and a good imitation of Mr. Harry Lauder; and Bobby Thornton opened the programme with a deft exhibition of sleight-of-hand.

The death at Torquay, on the 2nd inst., of Mr. Norman H. F. Wrighton, actor and author, has just been announced.

Mr. Alfred Rhode (Rhode and Roche) has been re-engaged by Mr. Chas. Gulliver to play Cat again in his pantomime, "Dick Whittington." After pantomime Rhode and Roche open on the L.T.V. Tour with their own act, "The Lizard's Nest."

In connection with the jubilee performance at the Prince's Theatre, Bristol, on the 5th inst., an account of which appeared in "The Era," a neatly got up booklet was published, containing, in addition to the programme for the occasion and list of patrons, a history of the theatre, illustrated by portraits of James Henry Chute, the founder of the theatre, and his sons, George Macready Chute and James Macready Chute, all of whom have joined the great majority.

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ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS.

Abbott, Ernest.—Nov. 19, T.R., Stratford E.; 26, T.R., Leicester.
Absent Without Leave.—Nov. 26, Palace Gloucester.
A'Dell (Evelyn).—Nov. 19 T.R., Sheffield; 26, T.R., Mexborough.
Alias Jimmy Valentine.—Nov. 26, Grand Peterborough.
Allington Charlesley Opera Co.—Nov. 19 T.R., St. Helens.
Ann, and Beauchamp and Beecham (Haldane Crichton).—Nov. 19, Empire, Gravesend; 26, Grand, Swansea.
Annie Laurie.—Nov. 19, O.H., Kirkcaldy; 26, Gaiety, Methil.
Another Man's Wife.—Nov. 19, Theatre, Dalston, N.
Arcadians, The (Courtneidge), No. 1 Co.—Nov. 19, T.R., York.
Arcadians, The (Moreton Heath's Co.).—Nov. 19, County T., Bedford; 26, Grand Luton.
Are You a Mason?—Nov. 19, T.R., Brighton; 26, T.R., Brighton.
Aristocrat, The (George Alexander's Co.).—Nov. 19, O.H., Southport; 26, King's Hammersmith.
Baby Mine.—Nov. 19, Grand T., Swansea; 26, W.G.T., New Brighton.
Balkan Princess, The.—Nov. 19, T.R., Chatham; 26, T.R., Aldershot.
Barton Mystery, The.—Nov. 19, Grand T., Luton; 26, County, Bedford.
Because Love Made You Mine.—Nov. 19, Palace, Derby; 26, Hippodrome, Huddersfield.
Belle of New York.—Nov. 26, H.M.T., Carlisle.
Better 'Ole, The.—Nov. 19, T.R., Brighton.
Betty (George Edwardes). — Nov. 19, New T., Cardiff; 26, T.R., Nottingham.
Betty (Macdonald and Young).—Nov. 19, T.R., Aldershot; 26, T.R., Guildford.
Black Sheep of the Family, The.—Nov. 19, The Pavilion, E.
Bootles' Baby.—Nov. 19, Grand T., Hull; 26, T.R., Glasgow.
Boy's Best Friend, A.—Nov. 19, T.R., South Shields; 26, Metropole, Openshaw.
Broadway Jones. — Nov. 19, Empire T., Swindon.
Broken Rosary, The.—Nov. 19, Metropole, Glasgow; 26, Consett.
Broken Trail, The.—Nov. 19, Prince's, Blackburn.
Bubbly.—Nov. 26, T.R., Exeter.
Carl Rosa Opera Co., The.—Nov. 19, T.R., Manchester; 26, P.O.W., Birmingham.
Cecil Barclay and Rupert Lister.—Nov. 19, Queen's T., Leeds; 26, Empire, Camberwell, S.W.
Charley's Aunt. — Nov. 19, O.H., Belfast; 26, O.H., Cork.
Child of Charity.—Nov. 19, Grand T., Nottingham.
Christian, The.—Nov. 19, T.R., Stockton; 26, Tyne, Newcastle.
Cellier's Lass, The.—Nov. 19, T.R., Wolverhampton; 26, Palace, Bordesley.
Cottage Girl, The. — Nov. 19, Playhouse, Faversham; 26, Palace, Gravesend.
Coward Who Made Good, The.—Nov. 19, T.R., Dewsbury; 26, T.R., Gainsborough (3).
Daddy Long-Legs.—Nov. 19, O.H., Leicester; 26, O.H., Southport.
Daddy Long-Legs. — Nov. 19, T.R., Newcastle; 26, Grand, Leeds.
Daddy's Girl.—Nov. 19, Palace, Bordesley; 26, T.R., Wolverhampton.
Damaged Goods (North Co.).—Nov. 19, H.M.T., Dundee; 26, T.R., York.
Damaged Goods (South Co.).—Nov. 19, Lyceum, Sheffield; 26, Royalty, Chester.
Damaged Goods (West Co.).—Nov. 19, T.R., Leamington (3); 22, New T., Oxford; 26, Artillery, Woolwich.
Damaged Goods (East Co.).—Nov. 19, Town Hall, Ludlow (1), Leominster (1), Monmouth (1); 22, Malvern (3); 26, Stourbridge (3), Kettering (3).
Daughter of Devon, A.—Nov. 26, Palace, Derby.
Daughter of the Slums, The.—Nov. 19, Cambridge T., Spennymoor; 26, King's, Anfield Plain.
Diplomacy.—Nov. 19, O.H., Blackpool; 26, Theatre, Dalston, N.
Dobell's (W. L.) Repertory Company. — Nov. 19, T.H., Armagh (3), Newbriggan (3); 26, Town Hall, Dundalk.
Double Event, The. — Nov. 19, Tyne T., Newcastle.
D'Oyly Carte Opera Co.—Nov. 19, Lyceum T., Edinburgh; 26, Lyceum, Edinburgh.
Dummy (Julian Wylie).—Nov. 19, Palace T., Blackpool.
Eliza Comes to Stay.—Nov. 19, Grand T., Doncaster; 26, R.C.T., Wigan.
Face at the Window, The.—Nov. 19, Hippo., Manchester.
Fatal Wedding, The.—Nov. 19, T.R., Aston; 26, T.R., Sheffield.
Fishermaid of Old St. Malo, The.—Nov. 19, Prince's T., Portsmouth; 26, Grand, Beighton.
Florodora.—Nov. 19, T.R., Willesden; 26, Empire, Camberwell, S.W.
For Motherland.—Nov. 19, Tivoli, Bow.
Gayest of the Gay, The.—Nov. 19, Prince's T., Glasgow.
General John Regan.—Nov. 19, O.H., Cork.
General Post.—Nov. 19, T.R., Portsmouth; 26, Cambridge (3), Oxford (3).
Ghosts (Leigh Lovel).—Nov. 26, H.M.T., Blackpool.
Ghosts (Graham E. Waller).—Nov. 19, Palace, Watford; 26, Theatre, Brixton, S.W.
Ghosts (Weathersby and Havard).—Nov. 19, Scala, Seacombe; 26, O.H., Burnley.
Girl from America, The.—Nov. 19, Empire, Oswestry; 26, Alexandra, Pontefract.
Girl Mother, The. — Nov. 19, Grand T., Stockton; 26, T.R., Middlesbrough.
Glenville (Matthew H.). — Nov. 19, T.R., Wolverhampton; 26, Palace, Bordesley.
Good-bye, Sweetheart, Good-bye.—Nov. 19, Grand T., Nottingham.
Grip of Iron, The.—Nov. 19, T.R., Oldham.
Grumpy (Horace Hodges). — Nov. 19 Oxford (3), Leamington (3).
Happy Day, The.—Nov. 19, Corporation, Chesterfield; 26, T.R., Colchester.
Harvey (Martin).—Nov. 19, T.R., Birmingham; 26, P.G.T., Folkestone.
Heart of a Thief, The.—Nov. 19, T.R., Leicester.
Helen with the High Hand.—Nov. 19, Shakespeare T., Liverpool; 26, T.R., Portsmouth.
Her Favourite Son.—Nov. 19, T.R., Macclesfield.
Her Love Against the World.—Nov. 19, Elephant and Castle, S.E.; 26, Hippo., Willesden.
Her Mother's Crucifix.—Nov. 26, Hippodrome, Bolton.
Herbert Shelley.—Nov. 19, Alexandra T., Pontefract; 26, Prince's, Bradford.
Her Forbidden Sacrifice.—Nov. 19, T.R., Sheffield; 26, Hippodrome, Mexborough.
High Jinks.—Nov. 19, H.M.T., Aberdeen; 26, H.M.T., Dundee.
Hindle Wakes.—Nov. 19, King's T., Oswestry; 26, T.R., Leeds.
His Mother's Rosary.—Nov. 19, Palace T. Newcastle; 26, Palace, Durham.
In Cupid's Garden.—Nov. 19, Pavilion T. Weymouth; 26, Hippodrome, Margate.
In the Trenches.—Nov. 26, Hippodrome Manchester.
Inside the Lines.—Nov. 19, King's T., Hammersmith; 26, R. County T., Reading.
Inside the Lines (Red Co.).—Nov. 19, T.R. Brighton; 26, T.R. Plymouth.
Irish Players, The.—Nov. 19, Hippo., Belfast; 26, Empire, Swansea.
Jackson-Mepham Repertoire Co.—Nov. 26 Royalty, Llanelly.
Jeffersons, The.—Nov. 19, Grand T., Peterborough; 26, O.H., Harrogate.
Julia Neilson and Fred Terry.—Nov. 19 Theatre, Wimbledon; 26, New T., Cardiff.
Kingston's (W. B.) Rep. Co.—Nov. 19, T.R., Inverness; 26, T.R., Inverness.
Kiss for Cinderella, A.—Nov. 19, Borough T., Stratford.
Knowles (J. Forbes) Rep. Co.—Nov. 19 Prince's T., Glasgow; 26, T.R., Castleford.
Land of Promise, The.—Nov. 26, New T. Salisbury.
La Poupée.—Nov. 19, Empire T., Islington 26, Grand, Clapham.
Lass of Dingley Moor.—Nov. 19, Alexandra T., Pontefract; 26, Prince's, Bradford.
Leonard Rep. Co.—Nov. 19, T.R., Wes Stanley; 26, Junction, Manchester.
Lifeguardsman, The.—Nov. 19, Empire, Edmonton.
Lights o' London, The.—Nov. 19, Grand T., Clapham.
Little Bit of Fluff, A. (North Co.).—Nov. 19, T.R., Glasgow; 26, T.R., Edinburgh.
Little Bit of Fluff, A (South Co.).—Nov. 19, T.R., Bournemouth; 26, Hippodrome, Richmond.
Little Grey Home in the West, The.—Nov. 19, Junction T., Manchester; 26, Hippodrome, Salford.
Little Minister, The.—Nov. 19, O.H., Torquay; 26, O.H., Cheltenham.
Little Miss Goody.—Nov. 19, New T., Crewe; 26, O.H., Burton.
London Pride (Curzon and Du Maurier's Co.).—Nov. 19. P.O.W., Birmingham; 26, O.H., Leicester.
Love Kiss, The.—Nov. 19, T.R, Barnsley; 26, Metropole, Gateshead.
Love Marriage, A.—Nov. 19, T.R., Seaham Harbour; 26, T.R., Jarrow.
Mackey, Chalmers, Rep. Co.—Nov. 19, T.R., Coatbridge; 26, O.H., Perth.
Maid of the Mountains (Edwardes).—Nov. 19, Prince's T., Manchester; 26, Prince's, Manchester.
Maid of the Mountains (The George Edwardes Co.).—Nov. 19, O.H., Coventry; 26, Oxford (3), Cambridge (3).
Maid of the Mountains (Macdonald and Young).—Nov. 19, Empire T., Grantham; 26, Empire Barnsley.
Man in the Street, The.—Nov. 19, Palace, Gloucester.
Man Who Stayed at Home (Red Co.).—Nov. 19, Pavilion T., Mile End; 26, County, Kingston.
Marriage Market, The.—Nov. 19, P.O.W., Grimsby; 26 Garrison, Ripon.
Marston-Parry Co.—Nov. 19, T.R., North Shields; 26, Grand, West Hartlepool.
Maude (Winifred).—Nov. 19, T.R., Dewsbury; 26, King's, Gainsborough (3).
Middy, V.C., Comes Home, The.—Nov. 19, T.R., Worcester; 26 T.R., Barry Dock.
Mill Girl's Wedding, A.—Nov. 19 Alexandra T., Pontefract; 26, Prince's, Bradford.
Millward (John S.).—Nov. 26, T.R. Crook.
Misleading Lady, The (Grossmith and Laurillard).—Nov. 19, T.R., Nottingham; 26, R.C.T., Liverpool.
Misleading Lady (Horsfield and Woodward).—Nov. 19, Empire, Dewsbury.
Miss Hook of Holland.—Nov. 19, King's T., Greenock; 26, Dumfries (3), Workington (3).
Monty's Flapper.—Nov. 19 T.R., Norwich.
Mother but not a Wife, A.—Nov. 19, Theatre, Dalston; 26, Empire, Mountain Ash.
Mother's Sacrifice, A.—Nov. 19, Grand T., Lancaster.
Mr. Mayfair.—Nov. 19, Hippo., Colchester.
Mr. Wu.—Nov. 19, Palace, Gloucester; 26, T.R., Birkenhead.
My Bonny Jean.—Nov. 19, Gaiety, Methil; 26, H.M.T., Aberdeen.
My Lady Frayle.—Nov. 19 Empire T., Wakefield; 26, O.H., Northampton.
Neither Wife Nor Maid.—Nov. 19, T.R., Stratford; 26, T.R., Leicester.
Octoroon, The, and Uncle Tom's Cabin.—Nov. 19, Grand, Falkirk; 26, O.H., Kirkcaldy.
Oh, I Say!—Nov. 19, Victoria T., Burnley; 26, Palace, Watford.
O'Mara Opera Co.—Nov. 19, Grand, Oldham.
On His Majesty's Service.—Nov. 19, Hippo., Balham; 26, Theatre, Wimbledon, S.W.
Only a Mill Girl.—Nov. 19, Hippo., Leigh; 26, Grand, Lancaster.
Osmond (Fred), B. Co.—Nov. 19, Theatre, Alexandria; 26, Metropole, Glasgow.
Our Kid.—Nov. 19, O.H., Dudley.
Pair of Silk Stockings, A.—Nov. 19, Palace Pier, Brighton; 26, Pavilion, Weymouth.
Peg o' My Heart.—Nov. 19, R.C.T., Warrington; 26, O.H., Coventry.
Peg o' My Heart (Red Co.).—Nov. 19, O.H., Northampton; 26, Gaiety, Dublin.
Phillips (H. B.) Opera Co.—Nov. 19, Gaiety T., Manchester; 26, Gaiety, Manchester.
Pitman's Daughters, A.—Nov. 19, Seaham Harbour; 26, T.R., Jarrow.
Please Help Emily.—Nov. 19, Lincoln (3), Chesterfield (3); 26, Grimsby.
Potash and Perlmutter (Hodges and Beattie Co.).—Nov. 19, Dev. Park T., Eastbourne; 26, Gaiety, Hastings.
Private Secretary, The.—Nov. 26, T.R., Bath.
Professor's Love Story, The.—Nov. 19, T.R., Blackburn; 26, Lyceum, Sheffield.
Pygmalion.—Nov. 19, Theatre, Paisley; 26, T.R., Greenock.
Railway Reflections.—Nov. 26, The Middlesex.
Raynor Rep. Co.—Nov. 19, County T., Shrewsbury; 26, County, Shrewsbury.
Remnant (Vedrenne and Eadie Co.).—Nov. 19, P.G.T., Folkestone; 26, Devonshire P.T., Eastbourne.
Ridding (John) Opera Co.—Nov. 19, Music Hall, Inverness; 26, Palace Playhouse, Dundee.
Romance.—Nov. 19, New T., Cambridge; 26, T.R., Hanley.
Rosary, The (Millward).—Nov. 19, Metropole, Gateshead; 26, T.R., North Shields.
Rotters (The) (Arthur Gibbons).—Nov. 19, O.H., Cheltenham; 26, T.R., Birmingham.
Royal Divorce, A.—Nov. 19, Theatre, Brixton, S.W.; 26, T.R., Bury.
Sally in Society.—Nov. 19, Hippo., Salford; 26, Grand, Doncaster.
San Toy and A Greek Slave.—Nov. 19, Artillery T., Woolwich.
Sapho.—Nov. 19, T.R., Stratford, E.; 26, T.R., Leicester.
Sarah Sleeps Out (Charles Windermere).—Nov. 19, The Oxford, W.
Searchlights.—Nov. 19, W.G.T., New Brighton; 26, King's, Oswestry.
Seven Days' Leave (Red Co.).—Nov. 19, Grand T., Southampton; 26, Prince's, Bristol.
Seven Days' Leave (White Co.).—Nov. 19, T.R., Hanley; 26, Grand, Wolverhampton.
Sherlock Holmes.—Nov. 19, T.R., Bolton.
Should a Wife Refuse?—Nov. 19, T.R., Woolwich; 26, T.R., Stratford.
Should a Woman Forgive?—Nov. 19, Grand, Lancaster.
Silver King, The.—Nov. 26, T.R., Chatham.
Sins of the Rich.—Nov. 19, T.R., Stratford, E.; 26, T.R., Leicester.
Somewhere a Voice is Calling.—Nov. 19, T.R., Smethwick; 26, T.R., Aston.
Spirit of the Empire, The.—Nov. 19, Empire, Garston; 26, Hippodrome, Stoke-on-Trent.
Stanley (Horace) Rep. Co.—Nov. 19, Grand T., Nottingham.
Stephens (Dct). — Nov. 19, Marina, Lowestoft; 26, Hippodrome, Chesterfield.
Story of the Rosary, The.—Nov. 19, Alexandra T., Hull; 26, R.C.T., Warrington.
Sweethearts.—Nov. 19, T.R., Bury; 26, T.R., Rochdale.
The Third Man (Personal Co.).—Nov. 19, Empire T., Rotherham; 26, T.R., Carlisle.
Three Daughters of M. Dupont, The.—Nov. 19, Grand T., Leeds; 26, Shakespeare, Liverpool.
Three Weeks.—Nov. 19, T.R., Bath; 26, Lyceum, Newport.
Tina.—Nov. 19, The Marlborough T.; 26, Brighton.
To-Night's the Night (Dance).—Nov. 19, Olympia, Shoreditch; 26, Empire, Finsbury Park, N.
Toto.—Nov. 19, Liverpool.
Under Cover (Matheson Lang Co.).—Nov. 19, King's T., Glasgow; 26, T.R., Newcastle.
Under Two Flags.—Nov. 19, Alexandra T., Widnes; 26, Queen's T., Leeds.
Voice in the Dark, The.—Nov. 19, Gainsborough (3), Lincoln (3); 26, Palace, Newcastle.
Wanted—A Husband.—Nov. 19, T.R., Colchester; 26, Grand, Southampton.
Ward (T. Edward).—Nov. 19, T.R., Worcester; 26, T.R. Barry Dock.
What a Catch (No. 1 Co.).—Nov. 19, O.H. Middlesbrough; 26, King's, Sunderland.
What Every Girl Can Do.—Nov. 19, Alexandria; 26, Metropole, Glasgow.
Within the Law.—Nov. 19, O.H., Londonderry; 26, Empire, Dublin.
Woman on the Windowsill, The.—Nov. 19, Darlington; 24, Grand, Halifax.
Woman's Past, A (Weathersby).—Nov. 26, Palace, Portsmouth.
Woman's Victory, A.—Nov. 19, Alexandra, Pontefract; 26, Prince's, Bradford.
Ye Gods!—Nov. 19, Empire, Bradford; 26, Hippodrome, Putney.
Yellow Fang, The.—Nov. 19, Palace, Burnley; 26, Hippodrome, Birmingham.
Young Minister, The (No. 1 Co.).—Nov. 19 Grand T., Halifax; 26, Eden, Bishop Auckland.
Young Minister, The (No. 2 Co.).—Nov. 19, Prince's T., Bradford; 26, Alexandra, Hull.
10.30 Down Express.—Nov. 19, Grand T., Nottingham.

REVUES.

Adams and Eves.—Nov. 19, Palace, Northampton; 26, Hippodrome, Cheltenham.
All Aboard.—Nov. 19, O.H., Harrogate; 26, Pavilion, Liverpool.
All Bluff.—Nov. 19, Hippo., Chesterfield; 26, T.R., Lincoln.
Au Revoir, Paris.—Nov. 19, Tivoli, Aberdeen; 26, Hippodrome, Hamilton.
Bing Boys are Here, The.—Nov. 19, Hippo., Greden Green; 26, Empire, Penge.
Bing Boys are Here, The (South Co.).—19, Prince's, Bristol; 26, Empire, Swindon.
Blighty.—Nov. 19, Gaiety, Houghton; 26, Grand, Stockton-on-Tees.
Bright and Breezy.—Nov. 19, Tivoli, Hull.
Bubble and Squeak.—Nov. 19, Empire, Sheffield; 26, Hippodrome, Dewsbury.
Bunch of Beauty, A.—Nov. 19, Col., Shoreham; 26, Palace, Maidstone.
Buttercups.—Nov. 19, Hippo., Liverpool.
Canny Newcastle.—Nov. 19, T.R., Jarrow; 26, Grand, Byker.
Carry On!—Nov. 19, Hippo., Nottingham; 26, Hippodrome, Ilford.
Cheer O!—Nov. 19, T.R., Edinburgh.
Ciro's Frolics.—Nov. 26, Palace, Manchester.
Crackers.—Nov. 19 Hippo., Wrexham.
Coloured Society.—Nov. 19, Olympia, Tredegar; 26, T.R., Pontypool.
Don't Crush!—Nov. 19 King's, Longsight; 26, Hippodrome, Manchester.
Don't Tempt Me.—Nov. 19, Winchester.
Dream Girl, The.—Nov. 19, The Middlesex.
Flying Colours.—Nov. 19, Grand T., Hanley.
Forty Winks.—Nov. 19 Queen's T., Farnworth; 26, Hippodrome, Burslem.
Frills and Drills.—Nov. 19, Empire T., Hackney; 26, Empire, Shepherd's Bush.
From Pekin to Paris.—Nov. 19, County, Shrewsbury; 26, New Hall, Bargoed.
Giggles and Girls.—Nov. 19, Palace, Reading.
Glad Eye and Who's the Lady?—Nov. 19, T.R., Birkenhead.
Go to Jericho.—Nov. 19 Palace, Southampton; 26, Coliseum, Portsmouth.
Gold and Syrup.—Nov. 19, Hippo., Putney.
Good-Bye-ee.—Nov. 19, Coliseum, Glasgow; 26, Empire, Wolverhampton.
Half-past Eight.—Nov. 26, Marlborough T., Holloway, N.
Hanky Panky.—Nov. 19, Alhambra, Glasgow.
Heave O! (No. 1 Co.).—Nov. 26, Grand, Mansfield.
Heave O! (No. 2 Co.).—Nov. 19, Hippo., Stoke; 26, Alexandra, Widnes.
High Explosives.—Nov. 19, Hippo., Leeds.
Hullo, Baby!—Nov. 19, Hippo., Bilston.
Hullo, Bubbles!—Nov. 26, Olympia, Glasgow.
I'm Sorry.—Nov. 19, Royalty, Chester; 26, Liverpool.
It's Quite Alright.—Nov. 19, Hippo., Margate.
Joyland.—Nov. 19, Hippo., Coventry.
Kodak Girl.—Nov. 19 Hippo., Birkenhead; 26, Palace, Oldham.
Lads of the Village, The.—Nov. 19, Palace T., Lancester; 26, King's, Southsea.
Merry Merryland.—Nov. 19, T.R., Yarmouth; 26, Marina, Lowestoft.
Mirth and Melody.—Nov. 19, Hippo., Southend.
Mumming Birds.—Nov. 19, Collins's, Islington, N.; 26, Palace, Bath.
My Son Sammy.—Nov. 19, Empire, York; 26, Palace, Huddersfield.
Night of Brightness.—Nov. 19, Empire, Smethwick.
Odds On.—Nov 19, Empire, Glasgow.
On and Off.—Nov. 19 The Bedford.
Peaches (No. 1 Co.).—Nov. 19, Palace, Barrow; 26, Palace, Lincoln.
Pearl of the Orient.—Nov. 19, Hippo., Sheerness; 26, Grand, Pentre.
Pleasure Bound.—Nov. 19, King's T., Southsea; 26, The Middlesex.
Razzle-Dazzle.—Nov. 19 Palace, Chelsea.
Say When.—Nov. 19, P., Newark.
S'Hush!—Nov. 19, Grand T., Accrington; 26, T.R., Barnsley.
Silver Lining, The.—Nov. 19, Hippo., Keighley.
Smile!—Nov. 19, Empire, Edinburgh; 26, Empire, Glasgow.
Some.—Nov. 19 T.R., Plymouth; 26, T.R., Bournemouth.
Some Girl.—Nov. 19, Palace, Warrington.
Special Edition.—Nov. 19, Empire, Garston; 26, Hippodrome, Lancaster.
Sugar Baby, The.—Nov. 19, The Victoria Palace; 26, Hippodrome, Portsmouth.
This is the Life.—Nov. 19, Hippo., Sheerness; 26, Hippodrome, Norwich.
Three Bites.—Nov. 19 T.R., Dublin; 26, Hippodrome, Belfast.
Tiddley-Winks.—Nov. 26, Hippodrome, Altrincham.
Topsy Turvy.—Nov. 19 Hippo., Sheffield.
Uncle's Troubles.—Nov. 19, Hippo., Wednesbury; 26, Middleton (Lancs).
What a Life!—Nov. 26, Crook.
What's He Doing?—Nov. 19, Empire, Newcastle; 26, Empire, Liverpool.
Whirl of the Town, The.—Nov. 19, T.R., Exeter.
Whizz-Bang!—Nov. 19 Hippo., Rochdale; 26, Hippodrome, Preston.
Wish Me Luck!—Nov. 26, T.R., Leigh, Lancs.
You'd Laugh If You Knew.—Nov. 26, Seaham Harbour.
Zig-Zag.—Nov. 19 Empire, Leeds.
100 Years Ago.—Nov. 19, Pavilion, Liverpool.

CONCERT PARTIES.

A La Mode Concert Party.—Nov. 19, Empire, Warminster.
Air-Belles.—Nov. 26, Grand T., Woking.
Bric-à-Bracs.—Pier Pav., Exmouth (for season).
Catlin's Royal Pierrots.—Nov. 19, Temperance Hall, Birmingham; 26, Temperance Hall, Birmingham.
Courtiers, The.—Nov. 19, Palace, Burton; 26, Winter Hall, Leamington.
Graphos Jovial Jollies.—Nov. 19, O.H., Burton; 26, T.R., Chorley.
Havard Sextette, The.—Nov. 19, Victoria T., Madsington, Glasgow.
Hustlers, The.—Nov. 19, Southsea; 26, Clarence Pier, Southsea.
Olympian Concert Party.—Pier, Eastbourne (for season).
Pierrot, Pierrette, and Piano.—Nov. 15, Bramshott (3); 22 Palace, Pembroke Dock; 29, Palace, Pembroke Dock.
Poppies, The.—Nov. 19, Lyric T., Hull; 26, Lyric, Hull.
Qualities, The.—Nov. 19, Phœnix, Sheffield; 26, Palace, Norton Malton.
Queers, The.—Nov. 19, Bijou, Bridgwater.
Superbs, The.—Nov. 19, Kursaal, Whitley Bay; 26, Kursaal, Whitley Bay.
Summits, The.—Nov. 19, Leas Pavilion, Folkestone; 26, Manchester.

"THE ERA" LETTER BOX.

A Stamped addressed Envelope must be enclosed with application for each Letter. No circulars or Parcels admitted to this List. No addition or omission can be made to this List after 12 noon Tuesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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THE PROFESSION WITH THE COLOURS

Mr. Graham Pockett, late 2nd Lieut., King's Liverpool Scottish, has been invalided out of the Army on account of ill-health contracted on active service. He joined the Liverpool Scottish in the early days of the war, and gained his commission in his own regiment. He has seen much active service in France, having been over three times.

Private J. Henry Twyford (Brown) is now in France, and would be glad to hear from any friend who can spare time for a few lines. Letters addressed care of "The Era" will be forwarded.

Seaman Arthur Clayton writes on board H.M.S. St. George, c/o G.P.O., London:—Would you be kind enough to insert in your valuable columns my whereabouts? Have lost the run of some of my old chums, and would like to hear from some of them. We are having decent times where we are. Have concert parties occasionally, and keep things merry and bright. Thanking you for past favours, and wishing you every success, because we shall finish with a great success when the curtain rings down on the grand finale of this great play. A merry Christmas to all the boys.

Barry Leighton, the well-known revue comedian, has returned to England from Flanders, and is at present training for a commission. He would like a line from friends. His address is: Cadet C. D. Jepson, Cadet Co., A.S.C.M.T., 58, Eltham-road, Lee, S.E. 12.

Pte. B. R. Jarvis, 2nd Batt., M.G.C., sends us a programme of a soldiers' super-revue, in "six sploshes of smiles and sunshine," entitled "From Clipstone to Yokohama," which was recently produced with great success. The company was entirely professional. Pte. Jess Sweet wrote, invented, and produced the revue, and also painted the scenery, and the costumes were by Jess Sweet and Pte. Jarvis.

Sapper C. E. Meakin writes to us from France that at a concert given recently he presented a sketch of dramatic interest which he intends to produce at home, providing the Fates are good to him. This is a one-man sketch with quite a novel plot, and will be worked in a unique manner. Sapper Meakin will be pleased to hear from all old friends. His address may be obtained on application to the editor.

Teddy Mark (of the eccentric comedians, Mark and Note) asks us to state he is no relation to any other Mark in the profession. Teddy is now in hospital for the third time, and would be pleased to hear from old friends. Address: Private E. Mark, 48598 (Mark and Note), Jellicoe Ward, Red Cross Hospital, Wordsworth-grove, Cambridge.

Lance-Corporal Leonard Hart, Royal West Kent Regiment, who died of wounds on Oct. 18, aged 37, was organist on the teaching staff at the Woking Conservatoire of Music at the age of 18. He gained the Robert Newman prize for organ-playing at the Royal Academy of Music, and became a Fellow of the Royal College of Organists at 20. Later, the degree of A.R.A.M. was conferred upon him. He leaves a widow and three young children. His brother, Second Lieutenant Hart, the black-and-white artist, was invalided out of the service in August.

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A few opinions from popular people.

Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement." Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it." Mr. PHIL RAY.—"Not being fortunate enough to receive a sample of your excellent Grease Paints, I purchased same for myself, and after a lengthy trial I have no hesitation in saying that, from my point of view, it is immeasurably superior to any foreign makes."

THE ERA

ESTABLISHED 1837.

Edited by ALFRED BARNARD.

WEDNESDAY, NOVEMBER 21, 1917.

AGENTS AND COMMON SENSE.

THE question of agencies has always been a burning one in every trade and profession. In turn, the scholastic agent, the literary agent, the dramatic and variety agent have been assailed, but never extinguished. We learn that a Sub-Committee of the Authors' Society has been working for some time past upon the question of the agent for the dramatic author. In a measure, we cannot refrain from expressing our surprise that the Authors' Society, for whose work in the past we have had the greatest admiration, should spend its time in attempts to solve a question which can be dissolved at a glance. We are not officially informed as to the procedure of the Sub-Committee of the Authors' Society, but we gather that the principal question before it is a complaint that the agent to the dramatic author continues to draw a percentage on the author's work for the period provided by copyright law. In other words, if a new dramatist should arise, which is much like saying "If the war should end," and his successful play, which might run for a hundred years, were placed by an agent, then that agent and his descendants for that period would be reaping royalties.

The literary agent has flourished because he supplies the business "brains" to that wild and little-understood individual, the writer; but the author who earns his living by contributions to daily, weekly, or monthly publications has to turn out so many complete articles or stories in every week of his life that he has no time whatever to deal with the essential side of selling them. We will agree, if necessary, even that, supposing he had the time, he has not the business ability to do the work. He writes his story, and if either lack of further ability or business capacity prevents that story from being published, then it is lost to the world without the literary agent, who has it placed and printed that a vast public may benefit by it. Hence the literary agent justifies his existence. But the agent for the dramatic author stands upon an entirely different plane. In the case of the literary agent, we have a man in touch with editors, with publishers, and others, who can place the written stuff. In the case of the agent to the dramatic author, we have only a man who can pass round, not a daily product which means, perhaps, five or six a week, but who can pass round one play which has been the work and labour of months or years. His field of operations, moreover, is restricted to the number of theatres available for the presentation of new works. Even if the dramatic author so handled has the hall-mark of genius, then the agent cannot render valid assistance. And for this reason: the play that is successful is written by the author round some particular actor or actor-manager, so that the character fits him like the proverbial and much-worn glove. Obviously, no agent is necessary here.

The agent, should he have the fortune to meet with a new BARRIE, for example, would be living for the rest of his life upon his "luck." And it is our opinion that there is too much of "luck" in the theatrical world. The sooner the word, and all connected with it, are eliminated, the nearer the profession will get to achieving the ends long worked for by the Actors' Association—namely, the putting of the empire of artistry upon a business basis.

For the benefit of the actor, of the actor-manager, and of the author, we say definitely that the purely literary agent should not act for the dramatic author. And if our author friends will use a hint for both their own welfare and the welfare of the drama, we would say, should they need a business agent owing to the unseemly productivity of their brains, they cannot do better than go to the old-established dramatic agents, such as BLACKMORE'S, WARNER'S, DE FRECE'S, &c., who can serve them better because they are in daily touch with all producers and managers through providing them with people to fill new parts.

AS YOU LIKE IT.

Curious that at Drury Lane there should often be a Pitt in the orchestra!

* * *

But on Saturday Sir Thos. Beecham's season at Drury Lane comes to a full stopera.

* * *

And there will be no more Maudiences at the St. Martin's.

* * *

A pity, this! I should like to have seen more dallyin' there.

* * *

"Zig-Zag's" going in the New Year, too. How zig-zaggravating!

* * *

"Loyalty" is said to touch "the peaks of emotion." It must have a considerable range.

* * *

This play is advertised simply as having been written "By the Author." Unlike one or two others, which notoriously aren't.

* * *

If any critics say they don't like "Loyalty," will they be prosecuted under D.O.R.A.?

* * *

Some pros. do swank. "I'm booked for the next six years," said one. "That's nothing," replied another, "I'm booked right into my next incarnation."

* * *

I suppose Hall Caine's great film will be Hall-marked.

* * *

Or bear the brand of Caine.

* * *

Now that our authors are writing wordless plays, why don't our composers go in for songs without music?

* * *

"At this point," says the writer of the musical notes on a certain concert programme, "the flutes are dropped." Crack! what a novel effect!

* * *

"When Knights Were Bold" is advertised as "too funny for words." But that doesn't mean it's a film play.

THE ABC OF THEATRE CONTROL.

By A. F. HENDERSON.

No. 4.—ECONOMY—FALSE AND TRUE.

"WATCH the expense side of the balance-sheet," was what I was taught, and what wise counsel! No business calls for true economy more loudly than that of theatrical management. I say *true* economy advisedly. The pin-pricks of the parsimonious proprietor only irritate and waste time, which is money.

The Tale of a Cat.

I remember hearing a story of a certain management that possessed a Theatre Cat. Strict instructions had been given to provide the animal with its cut from the joint on a skewer and milk at a weekly cost of 9d. Each week this sum was recorded in the statement of expenditure, but the Cat, tiring of the monotony of its menu, and being of a somewhat adventurous nature, made an inspection of the neighbouring shops. It quickly discovered a butcher's stall where rare delicacies were temptingly displayed. Quick as thought, a juicy morsel was seized and conveyed to a safe dining place, but not before the theft had been noticed by the shopman, and the Cat, being a well-known character, complaints were made, apologies accompanied by the inevitable "couple of tickets" were tendered, and promises of reformation on behalf of pussy were given.

But, alas! once having tasted blood, Pussy was not to be denied, and again she helped herself, good and plenty. This was too much for the butcher, who made further complaints, which eventually came to the ears of the proprietors. Renewed apologies and more compensation were made, and a much stricter watch was kept upon the Cat's peregrinations. During all this time the 9d. for the keep of the cat was duly included in the expenses. The proprietor of the theatre, however, complained that this charge should not be included, on the ground that "the Cat provided itself with its own food"! The weekly stipend disappeared—and, incidentally, so did the Cat.

Theatre expenses are most difficult to check and control. Everything in theatre management is done in a hurry, and in the absence of proper organisation and system the leakages are without number and the waste almost equal to that of a Government office.

A Tall Order.

One has to be a veritable Archimedes to understand and unravel accounts presented by the heads of departments of a stage staff, especially in connection with the production of a play and after prolonged night rehearsals. I remember being called in on a certain occasion to check the accounts submitted for the payment of stage hands. I found that, according to the accounts, each man must have worked three weeks in two days! They were paid for two days.

I have always considered it unfair to call upon the master carpenter or property master to make out statements of accounts and to credit them with a knowledge of figures that would put Mr. Bonar Law to the blush; it is a false economy of time on the part of the acting manager, who, if a proper time-sheet is kept—but, alas! how seldom is this done—could make out the accounts in half the time it takes him to check the figures submitted by the "heads of departments." Frequently these accounts are paid with little or no check upon them.

A case came under my notice quite recently which is an eloquent example of false economy and the danger of procrastination so beloved of (and, it must be admitted, sometimes advantageous to) the theatrical manager.

A certain Revue was arranged to be produced at one of the leading West End variety houses. Models of the elaborate scenery were prepared by the carpenter and scenic artist, and were submitted to the management. The price asked for the manufacturing and painting of the scenery was considered exorbitant, and the estimate was refused. The date of the production of the Revue was rapidly approaching. The management made several ineffectual attempts to obtain lower estimates for the scenery and properties. Finally, the original models and estimates were reconsidered, and it was eventually agreed to accept them. The Master Carpenter and Scenic Artist were summoned to appear, but alas! in the meantime they had both undertaken immediate and important work for other productions; and further, there had been one of those mysterious advances in the price of material; with the result that they added 20 per cent. to the original estimate, and could not undertake delivery of the scenery under a delay of three weeks. As the rent of the theatre was coming into charge the following week, this astuteness on the part of the proprietors cost them close upon £1,000 more than if they had accepted the original estimate!

When to Spend.

Extravagance is sometimes true economy.

The late Mr. George Edwardes' methods are well remembered—how he would attend the final rehearsals of one of his wonderful productions, and, with the plaintive note of discontent that is unforgettable, condemn the whole scene. This happened in connection with the production of one of his most successful operas at Daly's, when twenty-five dresses, each costing many pounds, were abandoned because his practised eye detected a fault in the colour. How right he was was demonstrated at the production, when the dresses that he eventually obtained proved one of the attractions of the production.

Everything in this fascinating business of ours is topsy-turvy. For instance, we are perhaps the only people who pray for rain on a Bank Holiday and on a Saturday afternoon! The only atmospheric conditions we agree with ordinary folks about is our objection to a fog, and we dread a "frost" above all things! We work when others play, and we take our recreation—when we get any—when others are working. Some members of the profession go to bed when others are getting up, and some of us rise when others are thinking of taking a well-earned rest!

Prodigality and Printing.

The money that is wasted in printing would go a long way towards paying the interest on the last War Loan. Tradition calls for so many double-crown bills, so many follos, and so many circulars, and they are obtained; but how many managers are there who could tell what is done with them, or how they are used, if at all? I remember once, when I was running the Grand Theatre, Fulham, a more than usually "live" advance agent endeavoured to justify his position and ingratiate himself in my good graces by ordering half a million handbills, that were destined to reach every resident in the neighbourhood! Those handbills for days and weeks afterwards floated backwards and forwards on the river Thames adjoining the theatre, and were found months afterwards in unexpected places—an eloquent testimony of misguided energy.

It is false economy to understaff a theatre. The general manager of a theatre or touring company must have adequate clerical assistance. He should not be called upon by his chief to do work that could be carried out by a small-salaried assistant—the time occupied in performing these necessary duties could be much more advantageously occupied by important press work and attending social functions that mean so much in theatrical management.

By the way, have you noticed how the olde Englyshe lettering on the bills of this play make the title read like "When Knights Were Bolo"?

* * *

As a companion to last week's "Wild Heather" story, I may mention the girl who said she wanted to see Bromley and was presented by her father with a third-class return.

* * *

Once again "Peter Pan" is to be revived. We'll have to call it Repeater Pan.

* * *

George D.'s productions are going strong as ever. I hear provincial managers are all clamouring for the next Dance.

* * *

Re provincial tours, isn't it rather queer that "The Man Who Stayed at Home" should nevertheless be On the Road?

* * *

"Bubble and Squeak at the Sheffield Empire." After this announcement, I shall pluck up courage to ask for sausages and mashed at the Criterion.

* * *

I'm told that One Who Does Not Know Much About the Theatre has written up to the Editor of "Answers" to ask if he may dramatise the great new serial, "Inside the Lines"!

* * *

If Charles ever writes his reminiscences, may I suggest that he calls them "Gulliver's Travels"?

* * *

The Horrors of War: Gaby Deslys in Standard Boots.

* * *

Heard a good explanation of the *real* war aims of the belligerents lately. "You see," explained the bright one, "the Germans are trying to capture Gaby Deslys and we're trying not to let them."

* * *

"I always offer up a prayer before using my safety razor," an actor confided to me. This must be what they call the Shaving Grace.

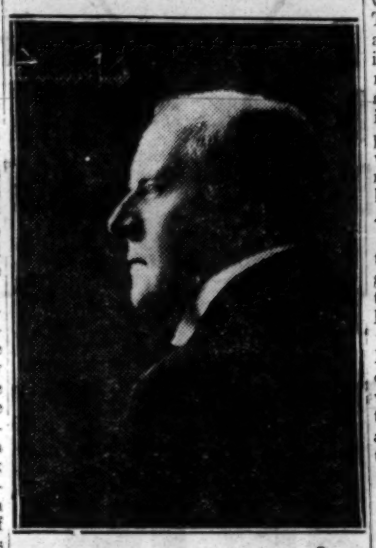
TOUCHSTONE.

MEMORIES OF BEERBOHM TREE.

A PERSONAL PEN-PICTURE.

By T. P. O'CONNOR.

IT was nearly forty years ago when I first met Beerbohm Tree—a young, indeed a very young, man. He was a friend of Justin Huntly McCarthy, who always had his enthusiasms for rising talent and for real intelligence; and who was one of the first to realise all the possibilities in Tree. Tree at the time was very slim; and his slimness added to the impression of his great height. He was rather absent-minded all his life, but he was even more absent-minded at this period. The large, soft, blue eyes, beautiful in colouring, open, candid, almost infantile even to the end in their transparency—open windows to the nudity of his soul—would suddenly be averted from the surrounding people, and a strange look would come of reverie so deep as to give to the face an expression sometimes of poetry, sometimes of passive stupidity. The slight guttural accent, the little lisp, the pronunciation of some words, the very light complexion almost suggested a male edition of the Rhine Maidens of Wagner; as a matter of fact, though he came to hate the Germans, and was English to his fingertips, he had German blood on both sides; had been educated in a German school, and was well versed in German literature. Yet never was there a man whose devotion to his country was more whole-hearted; it was probably overwork in America for his country's cause that hastened him to his untimely end.



[Photo Vandyk.

THE LATE SIR HERBERT TREE.

My first impression of him then was of an eccentric character; he suggested doubt as to whether he was merely a visionary poseur or an exceptional character destined to an exceptional career. No one realised in late years better than I did how far he realised the second and not the first of my forecasts. But though he arrived fairly quickly he did not arrive without a hard struggle. For some years he was known simply as an eccentric comedian. When I saw him he was playing under Charles Wyndham in a play known, I believe, as "Where's the Cat?" a farcical adaptation of the usual type of Palais Royal play. The next I remember of him is as a pseudo-prince in the "Glass of Fashion," a clever satire on contemporary morals, by Sydney Grundy, produced by Mr. Shine, veteran and evergreen, whom I saw after many years in New York the other day. The performance of Tree stood out, with his tall, lean person in black, his pretentious air of reverie, his broken English, his soothing manner. He was the last word in the aristocratic idle impostor who has won so many hearts in England and America.

A Historic Make-up.

More or less obscure—at least in comparison with the other bigger things he afterwards achieved—as these parts were, Beerbohm Tree never from the first moment when he jumped from an office in the City to the stage, failed to strike the imagination of London as a personality.

His chance came when he was able to become the lessee of the Haymarket Theatre. It is a theatre with a long and glorious history. Sir Squire and Lady Bancroft left it after several years with a large fortune doubled. For some time Tree carried it on, with the varying fortunes of most theatrical enterprises; now, choosing a piece of conspicuous want of merit—after the fashion of even the most experienced actor-managers; now falling upon some prize that advanced both his fame and his fortune. One of his great successes was the "Red Lamp," a story of Russian life, with the perennial conflict between the Nihilist and the police. Tree took for his part the head of the police. As he came upon the stage, made up as an old man, with eyes that seemed to be everywhere, with cunning in every line of the old wrinkled, evil face, with a senile and yet furtive step, there was a buzz of admiration throughout the house; never had an actor more successfully disguised his own personality, though he never thoroughly lost himself in a part.

A man less restless, less ambitious, would have been satisfied with such a theatre as the Haymarket; but the ambition of Tree was never sated: his restlessness never knew tranquillity; his vivid and inventive imagination never was still. So he built himself, opposite the old theatre, a gorgeous new theatre, very spacious, very ornate, with a tremendous stage—grandiose, in short, as his own vivid thought. He began badly, but in time he conquered, until in the end his magnificent theatre had a regular following; so that he was always sure of a great audience and, even if the play did not take, of a moderate run. In this theatre he had at last free rein for his ambitious projects; he carried them out with the lavishness of a man possessed by his own gorgeous dreams. It was then that he began that monopoly in the production of Shakespeare's plays, the haunting and usually ruinous dream of all great actor managers. Tree was the first London manager since the days of Garrick that made Shakespeare pay; and yet he took every step to prevent Shakespeare paying. That reckless imagination of his made him grandiose not merely in the magnificence of his conceptions, but in his almost wanton extravagance of expenditure. A muff, for instance, was worn by a lady in his adaptation of Tolstoy's "Resurrection"; she did not appear for more than a few moments in three scenes; really had little or nothing to do; but Tree insisted that she should have a muff of real sable—it cost four hundred pounds. A more practical and less imaginative manager would have bestowed an imitation muff, which, from the stage, would have looked as well, for ten dollars.

An Intoxicating Production.

Severe critics often maintained that the productions were overladen by the gorgeous scenery; there was some truth in the charge; but on the other hand nobody who ever saw Tree's production of "Midsummer Night's Dream," will ever forget so intoxicating a production of Shakespeare; where even the bewildering poetry of the greatest of dramatists found some addition to its imaginative appeal in the gorgeous and daring devices of the manager. There were things in such a production that revealed in Tree all the inspiration of a truly poetic mind.

Let me utilise the space left to me by attempting a portrait in his intimate life of this very remarkable man. He died before his time, but he died after he had lived as much as six lives of the ordinary man. His vitality was as boundless as his imagination. He worked tremendously, but he enjoyed himself as tremendously. He brought to life the same insatiable and eager curiosity in his middle age as in his youth. He went everywhere, for he was welcome everywhere; you were sure to find him at every big function. He was a man of the club; often after a hard night's work he would sit up till the early morning, talking incessantly when he was in the mood, witty, paradoxical, half with conscious pose, half with the eternal simplicity of the child of imagination that never grasped realities. The large blue Teutonic eyes had always the open look of the child still looking out on the world with the wondering simplicity of its first gaze on a new, strange world. Thus he never grew old; he was enthusiastic, spendthrift of his health and his money, reckless, indeed unconscious, of expenditure, of risks, of rises and falls of fortune. The inner world of his artistic soul was so thickly peopled with visions, projects, so swarming with multitudes of thoughts, that he sometimes seemed an incorrigible dreamer whom nothing had ever brought to the real and rude awakening of life's realities.

These were among the many qualities that made him so loved. I never knew an actor with so many friends. He deserved the friendship, for his nature was generous, sweet, inexhaustible in its good will to human beings. Over and over again I asked him for the free use of his theatre for some charity or for some individual of his profession who had fallen on evil days; he never once refused me.

Tree's Human-kindness.

The same he did to others. He could not be unkind. I heard Sir Edward Carson, who had once been his counsel in a case of big money, tell that Tree refused to allow a question to be put to an actress who was suing him—a question on which perhaps the whole fate of the case hung—because it would cause the lady pain; he preferred losing his money to hurting a woman's feelings. I was at the little dinner which he gave before he started out for his long recent visit to America; I said my strong and sincere conviction was that the British stage had never produced a man so disinterested. He loved his art; he thought of it, he dreamed of it; it was never absent from his inner mind. Pecuniary results he had to count, for he had a wife and several children, but they were thought of only because they had to be thought of; at bottom his whole being was possessed by the feverish inexhaustible desire to bring theatrical productions to the highest point that money and invention and a soaring imagination could reach.

He has made a big void in the life of London, for he seemed to pervade it all; he has made a bigger void in the large circle of friends who loved him as he deserved to be loved.

T. P. O'CONNOR.

THE SUPREME "HITS" FOR PANTOMIME

THERE'S A GIRL FOR EVERY SOLDIER

OH! IT'S A LOVELY WAR

I WANT YOU TO KNOW I MISS YOU

IF I COULD TURN THE CLOCK BACK

DOWN TEXAS WAY

SWING ME IN THE MOONLIGHT

YOU WERE VERY GOOD TO ME

CHEERIO! SAILOR BOY

I RATHER LIKE IT

I MEAN TO GET YOU

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VARIETY GOSSIP.

"Here and There."

Mr. Albert de Courville will produce his new revue, "Here and There," at the Empire Theatre on Monday evening next. This production will have fourteen scenes, and an unusually large cast, headed by Miss Ethel Levey and Mr. George Clarke, who is coming from "Zig-Zag" at the Hippodrome. The production is, I hear, shaping splendidly.

A Change of Business Managers.

As regards what some papers will continue to call "frontal representatives" when they mean acting managers, a change over has just occurred. Mr. Albert de Courville has drafted Frank Boor back to the Empire from "The Thirteenth Chair" shop (the Duke of York's) and has replaced F. B. at that theatre by Aynsley Cook.

"Ten Minutes" for ——.

I understand that Ernest Rolls's new big revue for the London Pavilion (a revue which I found rehearsing rollickingly just now) may not after all be called "Ten Minutes." 'Twere wise, perhaps, to find another name. After all, Ten Minutes sounds more fitted for Refreshment than for a Revue.

A Merry Minnie—ature.

In "Razzle-Dazzle," which is this week at the Chelsea Palace, Minnie Leslie plays all the Shirley Kellogg characters, which she took up at very short notice. The choice is wise, for Minnie is melodious as well as merry.

Miss Doris Joel.

For the latest ballad, composed by Miss Doris Joel, the clever composer—daughter of "Solly" Joel—there has been a great competition among music publishers. Herman Darewski won the competition, and is now publishing Doris's dainty ditty.

A New Vocal Star.

Lawrence Wright has discovered a new vocal star in Miss Lilian Rickard, whom he brought direct from her village home in Wales to London, where she was engaged by Mr. Oswald Stoll, the day after he heard her sing. Miss Rickard made her début on the variety stage two weeks ago at Chatham Empire, her great success immediately securing for her the Stoll tour.

At Chiswick Empire this week she is holding her audiences enthralled with her magnificent voice and beautiful renditions of her ballads, some of which have been specially written for her by Worton David and Horatio Nicholls.

"Topsy-Turvy" on Tour.

Mr. Ernest Rolls' enterprise in sending the "Topsy-Turvy" production as presented at the Empire on tour, promises rich results. This popular revue broke all records at the Finsbury Park Empire last week, money being turned away at every performance.

Stage Manager Killed in Action.

The popular and genial stage manager of the Derby Hippodrome, Pte. Geo. Woodward, better known as Fisher, of the Sherwood Foresters, was killed in action in France on October 29. His loss is very keenly felt by the staff of the theatre, with whom he has been associated since its opening. He leaves a widow and two children.

Fred Duprez in Pantomime.

As the West End production in which the popular American comedian was to appear has been postponed until next February, I hear that he has fixed up pantomime for six weeks, commencing on Dec. 19 at Edinburgh. Fred will play Miffins in "Jack and the Beanstalk," for which he starts rehearsals after playing the Alhambra, Bradford, next week.

The Scots Guards' Mascot.

Carlton, that clever and entertaining conjurer, &c., who has been engaged again to return to Paris, the scene of his former triumphs, for the Christmas season, tells me that his donkey Billikin realised over £50 for the Hero Boxers' Fund, and was finally purchased as a mascot for the Scots Guards.

"Deeds that Speak Louder than Words."

Mr. Douglas Furber, who is away on National Service, is the author of "Deeds that Speak Louder than Words," Mr. George Robey's funny new number in the second edition of "Zig-Zag." Mr. Furber, it will be remembered, was responsible for all the lyrics in "Carmenita," and is also the author of "Raggin' thro' the Rye," Miss Teddie Gerard's success in "Bubbly."

Congratulations.

Friends of George Pickett and Dorothy Wilmer will be interested to learn that they were quietly married at Paddington on Saturday. Dorothy and George have been associated for the past three years in the well-known sketches, "The Frenchwoman" and "The Yellow Fang." Miss Wilmer is the daughter of the late John Wilmer, well known in the managerial world.

"Zig-Zag."

In a few days "Zig-Zag" will reach its 500th performance at the Hippodrome, and will thus beat the record of "Hullo, Tango!" Although business here with the second edition is booming, early in the new year Mr. Albert de Courville must produce the new revue which is in preparation. No title has yet been fixed for the production.

From Minstrel Boy to Mayor.

Councillor Fred Bird, who has been elected Mayor of Southwark in succession to Councillor W. Westcott, J.P., has had a long and wide experience in local affairs. For 25 years he has served the borough in municipal life, being on the old vestry and on the Council since they were first instituted. He is one of the trustees of the Newington Charities. In his early days Councillor Bird was a boy soprano with the Moore and Burgess Minstrels, and he is well known in South London as a public entertainer.

Dave Morris.

At the Metropolitan last week I saw Dave—who is billed as the French comedian—giving an entertaining show combining patter and song, which immensely pleased the patrons here. Dave has done his bit, and, having been gassed and wounded, is unfit for further service.

Miss Shirley Kellogg.

Miss Shirley Kellogg has been compelled to temporarily relinquish her part in "Zig-Zag" at the London Hippodrome, owing to her health. Repeated efforts on her part to continue playing have been useless, and much to her regret she has had to go away for a long holiday.

V.A.B.F. & I.

A special appeal is being issued by the Executive Committee of the Variety Artistes' Benevolent Fund and Institution towards defraying expenses in connection with the tenth annual Old Folks treat to be held on New Year's Day at the institution. On this occasion many of the old pensioners of the fund are conveyed down to Brinsworth, where they meet friends of the past, are given a Christmas dinner, and entertained at a concert.

The expenses will be considerably heavier this year, and as the funds are so low it is hoped that many friends of the charity will forward to the secretary, 13, Charing Cross-road, W.C. 2, just a small sum to defray the cost of the treat. The following amounts have been already received:—Bruce Green, £1 1s.; Harry Claff, £1 1s.; Capt. de Villiers, £1 1s.; C. Douglas Stuart, 10s. 6d.

Comforts for Soldiers' Fund.

Mr. A. R. Nelthorpe, the founder of the Noble Order of Hambones, of "The Fairfax," Bedford-square, Brighton, who has raised considerable sums for war charities, notably by the sale of his mascot cat, has now turned his efforts in another direction—the providing of comforts at Christmas for the soldiers in Brighton hospitals. He has procured a marrow weighing 25 lbs., and the question to be solved is the number of seeds it contains. Mr. Nelthorpe is giving the prizes, and the whole of the proceeds will go to the comforts fund.

In His Element.

The bill at the Bristol Hippodrome is this week topped by Mr. Bransby Williams, who is always a great favourite in the Western city, where the local Dickens Society has managed to "carry on" during the war, and give many enjoyable entertainments, not only to the fit men on Salisbury Plain, but to the broken men in the local war hospitals.

Mr. Bransby Williams made one of his rare appearances in pantomime in Bristol as Abanazar in "Aladdin," and he has done variety work in every hall in the western metropolis, where this week he will be quite in his element, as through the enterprise of Mr. Fortescue Harrison, the manager, the patrons of the Bristol Hippodrome are entertaining several hundred wounded Tommies at the Fine Art Gallery, and the concert will be provided by the artistes who are this week appearing at Mr. Stoll's popular house.

Death of Tom R. Gannon.

The death occurred at Bristol last week, after only three days' illness, of Tom R. Gannon, the well-known variety agent, of Nine Tree Hill, Bristol. It is no empty term to use the word "well known," for a letter from Rio Janeiro, recently addressed to "T. R. Gannon, England," found him. Before music halls had become such a force in the amusement world, Mr. Gannon was a particularly successful fête and gala promoter, and particularly at the Avonmouth Gardens and elsewhere in the West a quarter of a century ago.

He was also closely identified with Bristol's first music hall, the Grand Varieties Theatre, which also ran conjointly with the Alhambra (also known later as the Star and then the Tivoli) in Broadmead.

Mr. Gannon had personal touch with many later day stars when they were making their reputations, and remembered one occasion when Gus Elen performed for him at Avonmouth, where he sang six songs, and then went on to the Bristol hall, where he actually did nine more. It was a memory with the late Tom Gannon, too, that he was once on the same bill at Oldham as the lamented Dan Leno and others who are now stars, with the top salary for the week at 50s.

War Seal Matinée at Leicester Palace.

A very successful matinée performance took place at the Leicester Palace Theatre last Thursday afternoon in aid of the War Seal Foundation, the building being crowded in every part. Among the audience were a number of wounded soldiers, the West End Association purchasing 300 tickets, and the Leicester Chamber of Commerce 400, and, it is needless to say, that the "boys" were delighted with the entertainment, which was a first-class one.

In addition to the artistes who contributed to the programme for the week, Miss Gertie Gitana, Miss Mabel Mann, The Anartos, May Henderson, and De Busse travelled to Leicester in order to assist. Miss Louie Chapman, a local vocalist with a good voice, also made her début, and was well received.

The fund has a band of enthusiastic workers in Leicester, the Ladies' War Seal Committee being especially well to the fore in this respect, and as showing the interest taken in its welfare it may be mentioned that no less a sum than £1,974 5s. 9d. has been contributed. Mr. Trueman Towers, the courteous acting manager of the Palace, superintended the arrangements. A handsome sum will be added to the fund by this latest effort.

The Ladies' Guild Matinée.

The following artistes have promised to appear at the Music Hall Ladies' Guild matinée at the Victoria Palace, on Monday, Dec. 17:—David Devant, Irene Vanbrugh, Lorna and Toots Pounds, Harry Tate, Marie Dainton, Tom Clare, Bransby Williams, Ella Shields, Margaret Cooper, Femina Quartette, Coram, Grock and Partner, Nelson Keys, Talbot O'Farrell, Charles Coborn, Takio and Komo Nambo, and R. G. Knowles.

The following are thanked for donations and gifts to the matinée:—The Duke of Newcastle, £10; The Earl of Lonsdale, £6; Lord Leverhulme, £10; Arthur Playfair, £10 10s.; The Duchess of Marlborough, £1; Mark Hambourg, Esq., £1 1s.; Sir George Welby, £1 1s.; Messrs. Nestlé & Co., £1 1s.; and Pascall's, Ltd., for chocolates.

£650 for the Lifeboat Institution.

The matinée given at the Alhambra, Bradford, on Wednesday last, in aid of the Royal National Lifeboat Institution, met with the most gratifying success. Among the many attractions were the Chinese Lacquer scene from the "Zig-Zag" revue, with Miss Doris Clayton as the soloist; Albert Darnley, jun., eccentric dancer; Olga Morselli, violinist; Adam Tomlinson, comedian; Roselle and Clifford, operatic vocalists; Francini and Elsie Olloms, instrumentalists; Bondi, Australian comedy cartoonist; Scotch Kelly, comedian; Foden Williams, entertainer; Ed. E. Ford, Australian sundowner; Gillin, ventriloquist; Michaeloff Trio; Lois Conn, cornetist; Pattie Loftus, comedienne; Corporal Lopton, Yorkshire Regiment, vocalist; the Two Lillies, mirror dancers; Miss Carrie Copeland, vocalist; and Miss Dorothy Johnson, elocutionist. Some of the artistes had already appeared elsewhere during the afternoon at charity performances.

In Their "Make-up" from 1.0 to 11.0.

Mr. Francis Laidler, in acknowledging a vote of thanks for arranging the matinée, and to the artistes and staff, said he was delighted with the way in which Sir Godfrey Baring had spoken of the efforts of the profession. They deserved that appreciation, and he mentioned that three of the artistes who were present had been appearing in a charity performance in Leeds, to which place they were returning, and to do it they would have to be in their "make-up" from 1 o'clock to 11. He was glad to say that the figure of £500 they had set out to obtain had been passed. £242 had been taken at the doors, the collections made during the week of Miss Gertie Millar's visit realised £201, £144 had been received in subscriptions, £34 by the sale of fruit, programmes, &c., and a collection yielded £29. The total sum realised from all sources was £650.

"Wanted, a Woman."

There are many laughable incidents in the comedy burlesque by Charles Baldwin, Bert Lee, and Ernie Lotinga, entitled "Wanted, a Woman," produced at the Swansea Empire on Thursday last. Ernie Lotinga as Jimmy Josser was especially funny, particularly in the guise of a Russian Count. Mr. Adolph Luck, in the rôle of a pseudo-matrimonial agent, played well, his swagger "villainy" being quite deceiving. Excellent support came from other members of the cast, and the production should be a very successful one.

Empire, Chatham.

Mr. Alan D. Dunbar, of the Empire Theatre of Varieties, Chatham, having left to join H.M. Forces, the management is now in the hands of Mr. Arthur Cowley.

Miss Mona Magnet.

Miss Mona Magnet, who is engaged by Mr. F. W. Wyndham for pantomime at the Theatre Royal, Glasgow, and is now playing the leading part in "The Silver Lining," appeared as lead in "All Women," "Knick-knacks," and "Here We are Again," also playing Miss Shirley Kellogg's part in "Joyland" in suburban London.

Equally at home as principal boy or girl, Miss Magnet is a very versatile lady, and has written a number of short stories, which have been published, and some delightful little sentimental songs. She is also an accomplished musician.

In addition to touring the Continent, Miss Magnet has played all through South Africa and toured Egypt, and has many interesting and exciting experiences to relate.

A Clever Young Actor.

In our notice last week of Miss Cicely Courtneidge's "Flying Knut" number at the Coliseum, we said that she was admirably assisted by Mr. Reginald Ludlow as a mechanic—a very amusing character. This was according to programme. Mr. Charles Warren tells me that it was his clever young son, Mr. C. Denier Warren, who was responsible for this capitally played comedy character.

War Hospital Concert at Preston.

As the result of a highly successful Sunday concert organised by the management of the Empire Theatre, Preston, Mr. Edwin Bush, the managing director, was able to hand over to the funds of a local war hospital the handsome sum of £230.

The Terriers.

At the meeting on Sunday last Harry Gribben officiated as W.T., Walter Norman as V.T., Ben Obo G.C., Jim Obo W.I., Capt de Villiers W.D., and Arthur Dainton Y.B.

A hearty welcome was extended to George Bliss and Fred Zarenilla upon their reappearance in the Kennel.

Letters have been received from Harry Varden (France), B. Zaleski (France), Eddy Le Hay (Mansfield).

The grand rally will be held on Sunday next at 6.30, the president terrier, Bruce Green, in the chair. All members in or near town are asked to attend same.

The secretary, Arthur Were, who is at present at Bournemouth, hopes to be well enough to act as organist on the eventful occasion.

L.C.C. Licensing.

The London County Council will meet to consider applications for licences on Friday morning, at the County Hall, Spring Gardens, and to receive the report from the Theatres and Music Halls Committee on applications for music, music and dancing, and stage-plays licences heard by them at the Clerkenwell Sessions House, on Nov. 1.

Tom Waters and Eddie Morris.

Tom Waters and Eddie Morris, who are playing a quick-return engagement this week at the London Coliseum in their novel comedy episode, "Father and Son," had an unusual experience recently at a well-known suburban variety house. It is part of the act for Tom Waters, in the character of the Father seated in the auditorium, to interrupt the performance of Eddie Morris, who is supposed to be his son, and whom he has never seen work upon the stage.

At the usual interruption a stalwart attendant marched down to the stalls and threatened ejectment if he (Tom) did not sit down quietly and behave himself. Mr. Waters eventually persuaded him, sotto voce, that it was part of the act. It was an anxious few moments, but after the show was finished the incident caused a deal of merriment amongst those "in the know." These clever and entertaining artistes recommence the Moss Tour next week.

THE PILGRIM.

A MUSIC HALL TOUR.

WONDERS IN WILLESDEN AND STARS IN SHEPHERD'S BUSH.

Many years ago, when I was a boy, a well-known novelist who was famous for his mystery stories, gave me a very sound working principle on which to go through my "liter'y career." "When you're writing a book," he said, "keep your readers in the dark as long as you possibly can. They love it. But when you're writing a play, don't keep your audience in the dark a moment longer than you can help. They hate it." Of course, that was only a generalisation. The rule allows of exceptions. But, for the most part, it works pretty soundly, and you may have noticed the almost indecent haste with which dramatists, realising that the onlookers in the auditorium like to see not only most of but all the game, "state their situation" (*via* maid- and men-servants, or interviewers, or whatnot) almost as soon as the curtain goes up.

AT THE WILLESDEN HIPPODROME.

Not so Percival Sykes, whose "Mellow Dramatic Episode of Intense Interest," entitled "Mrs. Ebb's First Floor," is being presented by Percy Murray and William Pearse at the Willesden Hippodrome. *His* explanation comes at the very end of the sketch, when Mrs. Ebb suddenly enters a room in which Italian thieves and apaches have been doing and saying all sorts of marvellous and melodramatic things, and informs them that they are making too much noise with their —— rehearsal. Thus we have a sketch in which, contrary to the usual order of things dramatic, the explanation is more entertaining than the thing explained. For I must confess that until Mrs. Ebb made her appearance, I found the "guying" that was going on too gingerly performed to make a silly tale amusing. If the players will put a little more of the "chee-ild" spirit into their acting, the sketch will benefit enormously.

The Willesden Hippodrome, by the way, is, like a convent, full of good things this week. One of the good things is Maggie Carr, and another of the good things is her banjo. Maggie sings and Maggie dances, but it is Maggie's bing-bong banjo-playing that makes the gallery whistle. One of my dreams now is to lie on my back in a punt down some Thames backwater on a hot night in June, with sweet Maggie smiling at me the other end, and ponging out rag-time as she so expertly knows how to pong.

Tom Hood is another of the clever people at Willesden this week, and he is quite as funny as his namesake of the poetic bent. His chauffeur song received a tornadoesque greeting on Monday, and the joke about the lady who, as she stepped into his taxi, said, "I want you to stop with me at the Carlton," raised so much laughter that every subsequent turn was a minute late. Then there is a capital sketch, "In the Dark," and a capital violinist—Edna Payne; while the McNaughtons are at the top of their form in fresh outbursts of brotherly love, and the Poluski Brothers are polusking as well as they have ever polusked before. Will playing a scene of some fifteen minutes without once really opening his eyes, is a sight for the gods. And don't the gods roar with laughter just!

And then there are the so vurra Wild West Bam Bams—an uproarious turn. Here, by the way, is another case—like those of Harry Tate and Clarice Mayne—in which the success of the turn is helped to some extent by an "accessory." We all know Harry's "boy." We all know Clarice's "That." And the young gentleman who comes up from the audience in this Bam Bam turn and tries to find out "how it's done" should soon be equally celebrated. Certainly his name ought to be on the programme. But perhaps it is. Perhaps his letters are addressed "B. Bam, Esq.," like those of the two mystic cowpunchers.

AT THE SHEPHERD'S BUSH EMPIRE.

Here is another very good bill of a very different order. Dump me down in the middle of a music hall, and, equally good as they both are, I could tell the difference between a Stoll and a Gulliver entertainment with my programme closed. Neil Kenyon, the Scotch—beg pardon, I should say Scottish comedian is the top-liner, and his new dramatic editor sketch goes down quite as well as his old poet patter—both of which he gives to a delighted audience. I wish I could see that performance of "Hamlet" he talks about, with the Moody Dane acted by "one of the finest dog-fanciers in Scotland; the First Gravedigger singing "Don't go down in the mine, Daddy, Let it come up to you," and the Queen giving imitations of famous jockeys!

There are also two very good turns in the realms of equilibrism—which, by the way, is nothing like Syndicalism or any other ism. One is the Tom Wong Troupe, "direct from Pekin," which is full of local colour, and really performs some extraordinarily extraordinary feats. The other is Sergeant Brennan, whose diabolo exhibition is a gem of neatness. Emilie Hayes and Patti Loftus both keep the audience's hands clapping, and the musical turn in which Mario Lorenzi tickles his harp, and George Ackroyd toot-toots on his flutes, is a tremendous "go." Personally, I don't think the flute is an instrument very well adapted to rag-time. Bach and Mozart and folk-airs are more in its line. But George Ackroyd is always worth listening to, and in his more sentimental numbers could scarcely be surpassed.

Ernest Shand was down to appear on Monday night, but, failing to materialise, was deputised for by Arthur May, who gave two numbers. The opening tramp song had points, but it wasn't a patch on "Silly Billy," the village idiot, who expatiates on the very substantial advantages of being daft. In the tramp number, however, there is a good joke about a fish he is going to eat for breakfast, but which—well, well, fish will be fish. May regards it distantly. Then, with withering scorn, he says to it, "You were never caught. You *gave* yourself up!"

Altogether, May is so good that one day he'll have people deputising for *him*. Which is surely the variety artiste's dream of heaven!

Last Saturday evening Mr. Wm. Gibson, late manager of the Grand Theatre, Falkirk, was met by his staff in the theatre and presented with a gold brooch for Mrs. Gibson, and a handsome drawing-room time-piece.

HOW SONGS MAKE "STARS."

BERT FELDMAN ON POPULAR PANTO. NUMBERS.

When the Editor of "The Era" told me to go and interview Father Christmas, I informed him that he was talking through his grey squash. "True," I confessed, "I always signify to Peter Pan in the usual manner that I do believe in fairies; but when you come down to Father Christmas in flesh and blood—well, like Betsy Prig, I don't believe there's no sich a person. You might as well tell me to interview Queen Anne or the Man in the Moon. *And* the next, please?"

But the Editor of "The Era" was adamant. "*Go*," he said, "*and interview Father Christmas.*"

So, as I have a wife and scores of starving children, and all that sort of thing, I decided that it was prudent to obey.

It was quite easy to leave the office, but extremely difficult to make up my mind what 'bus to take. What man in London to-day most nearly approximates to Father Christmas? Tom Smith? Christmas crackers are getting old-fashioned. Gordon Selfridge? Spending money's taboo this year—officially. I revolved half a dozen other names, and rejected them all. And then I thought of Bert Feldman.

Bert Feldman, after all, is the nearest thing in Father Christmases we possess. It's the pantos. that make the Christmas holidays, and it's Bert Feldman's songs that make heaven-knows-what percentage of the pantos. January is a sort of Feldman Festival, during which everybody sings and hums and whistles and organ-grinds his airs.

So I went to see Bert Feldman, and asked him how he always managed to be so unerringly successful in "spotting the winners."

"Of course," he replied, "the great secret is unexplainable. I don't understand it myself. When I hear a song that's certain to score, I recognise it immediately, thanks to something. I was born with—but I can't say more than that. This, however, I can tell you: My success is partly due to the fact that, having spotted the men who can really write, who have it in them, I don't just take one song from them and ask them to be good enough to call again—I engage them on my own staff, no matter whether they be in our own country, in America, or on the Continent. Broadly speaking, you might say that many of my 'hits' are written in the office, as it were. And, having got the pick of the market in that office, I am able to keep up a regular supply of popular successes."

"An excellent idea," I commented; "but isn't it rather expensive?"

"Of course it is," answered Feldman, "but it's because I 'hang the expense' that I get so many plums. What is going to be easily the biggest hit of this pantomime season, for example, was written by two of the principal writers on my own staff—Clifford Grey and Nat D. Ayer. The song I refer to is 'Let the Great Big World Keep Turning,' for which, through the courtesy of Messrs. Grossmith and Laurillard, I am able to grant pantomime permissions. 'If You Were the Only Girl in the World,' you may remember, was a hit last year, but this, to judge by the way managers are clamouring for it, is going to be a regular knock-out blow. I haven't anything quite to equal it—except, perhaps, 'Where the Black-eyed Susans Grow.'"

"Ah, yes," I murmured, "those lovely Black-eyed Susans. I've heard Beatrice Lillie singing about them at the Vaudeville, and often wished that I could meet one."

Feldman laughed. "So have many others," he chuckled. "Everyone tells me that they must be 'mighty pretty girls.' It's a mystery song in its way—a mystery song because no one seems to know what it really means. I may tell you for exclusive publication," he went on, lowering his voice, "that Black-eyed Susans aren't girls at all! They are just an American flower, rather like our marguerites.

"On the other hand, another of my growing favourites, 'Mammy's Little Coal-black Rose,' isn't a flower, but a coon. I can strongly recommend this to principal girls who are looking for a little domestic scene which will appeal to womenfolk and children. It's a star-maker."

"Star-maker?" I queried.

"Yes," explained Feldman. "I divide songs into two classes—those which need a star to make them, and those which are good enough to make stars. 'Mammy's Little Coal-black Rose' comes in the latter category, and, like 'My Little Soldier Boy' (by Nat Ayer and Clifford Grey again), it is a sure card for managers who have engaged children to play in their pantos."

The mention of "soldier boys" naturally turned our thoughts towards the war, and I asked Feldman whether "war songs" were likely to be as popular as ever.

"There is sure to be a vogue for them," he answered, "but in some respects the public taste is changing. Sentiment is getting closer to grim reality. Thus, the fact that a song is *about* a soldier is, perhaps, less likely to give it a good send-off than the fact that it is *by* a soldier. 'Down Texas Way,' for instance, which will certainly be among the first three successes of the year, is good enough to get a bunch of encores on its own merits. But if the public realised that it was actually written in the trenches, I'm certain that they would be more enthusiastic than ever. It seems only a few days ago since Fred Godfrey sent this song over to me from France in its rough state—a very trenchy state; but you'd never realise that to hear it.

"And, talking of the war, one change that has taken place is mirrored in the popularity of another song written by a soldier—a Tommy in the R.A.M.C.—I refer to 'When the Bells of Peace are Ringing.'"

"Harking back to Texas," I interposed, "can you explain *why* the American States are so popular with the public? We've had songs about Alabama, and Louisiana, and Tennessee, and Arizona, and Mississipi, and Kentucky, and lots more, but no one ever sings that she wants to go back to dear old Northumberland, or about the charms of Hester down in Leicester."

"We may come to it," smiled Feldman. "In this year's very pantos. you will find an entirely new note struck by one of my most obstinate successes 'I Don't Want to Go Back Where the Swanee River Flows.' This song (written by Harry Carlton and Jay Whidden, two writers I have just made a lengthy contract with) opens up quite a new field, which I suspect will be thoroughly explored before another year has gone by. It is interesting to mark how, when one song written on certain lines makes good, dozens of other songs in similar vein spring up like mushrooms on the market. There's the great Hawaiian boom. It's by no means over yet, and I still keep my own weather-eye on that fascinating little corner of the earth. But nothing has ever come near 'Yaaka Hula' in popularity—or deserves to, for the matter of that."

That was by no means all Feldman, the star-maker, told me in the course of that cosy little chat in Maida Vale, but it's all I have space to tell you. Indeed, I stayed so long that when I got back to the office, my editor politely asked me where the nuisance I had been.

"Interviewing Father Christmas," I answered.

"H'm!" he muttered. "And who do you mean by Father Christmas?"

"Bert Feldman," said I, composedly.

And a slow smile overspread my Editor's features as he patted me on the back and murmured, "Bright boy!"

THE PLAYBOY.

VARIETY EMPLOYEES' ARBITRATION.

The first meeting under the arbitration proceedings regarding conditions of work for employees in variety theatres in the metropolitan area was held on Nov. 13 at Montagu House, Ministry of Labour, Whitehall. Mr. A. B. Pilling was arbitrator.

Mr. William Johnson, general secretary of the National Association of Theatrical Employees, submitted his statement, and traversed the matters which led to the proceedings. He put in a list of 36 West End dramatic and variety theatres where generally, except in some cases with regard to the front of the house staff, Association scale was recognised. He remarked that the dramatic theatres had always paid their labour at a much higher rate of pay than the variety theatres, with one or two exceptions. He thought the revenue of the dramatic theatre was more fairly apportioned between the actor, the musician, and the working staff than was the case of a variety theatre. His Association believed that the best machinery to deal with the relations between employer and employed would be a joint committee along the lines of the Whitley Report upon Reconstruction. Their case was that the sums named in their letter to Sir George Askwith, of Aug. 15, were the minimum increases which, having regard to the increased cost of living, should be awarded upon the present rate of pay or upon the 1916 Award rate whichever was the higher.

The meeting was adjourned to Dec. 6.

ALBERT WHELAN

This Week, EMPIRE, CARDIFF.
Next Week, PALACE, HULL.

ARTHUR WOODVILLE

This Week, HIPPO., BELFAST. Next, THEATRE ROYAL, DUBLIN.

VERA HIND

COMEDIENNE.

This Week, ASHTON-UNDER-LYNE.

IVY RAY

COMEDIENNE.
"Where's the Chicken"?
ON TOUR.

HARRY GOULD

COMEDIAN.
"Where's the Chicken"?
All Coms., V.A.F., 18, Charing Cross Road, W.C.2.

HETTIE HARTLEY

In Character Comedy Songs.
This Week, HIPPODROME, PRESTON. Next, OSBORNE, MANCHESTER.
No Vacancies until October, 1918.

DE BUSSE

The Man who has made the Piano-Accordion popular in England.
This Week, NEW BRIGHTON. Next, HIPPO: MANCHESTER.

LET THE GREAT BIG WORLD KEEP TURNING

WHERE THE BLACK-EYED SUSANS GROW

YOU OUGHTN'T TO DO IT
(WHEN YOU DON'T BELONG TO ME)

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CINEMAS AND THE INCREASED TAX.

An article summarising the position in view of the Entertainments Tax Returns collated by "The Era," together with other important matter, will be found on page 11.

"THE YANKEE WAY"

OF DEALING WITH A BALKAN REVOLUTION.

Production .....Wm. Fox
Stars..George Walsh and Enid Mackey
Type .....Comedy-Drama
Length .....Six Parts

Shown at the Super Cinema on Wednesday last, "The Yankee Way" introduces us again to popular George Walsh in a typical part—that of the son of a rich American, a bit of a scapegrace, but withal honourable and courageous. On account of his share in a club row, Dick Mason gets rather badly knocked about, and finds himself in gaol. With a view to sobering Dick down his father sends him to manage a concession he has obtained from the government of a petty Balkan State; but so far from the desired effect being obtained, Dick is quickly involved in a series of extraordinary happenings with the surface-veneered set of brigands with whom he comes in contact—the culminating episode, wherein he defeats the efforts of a would-be aspirant to the paltry throne and himself marries the reigning princess, being by no means the only astonishing adventure in which he is concerned. The acting is fine, and some of the scenes magnificent.

[See our Film Marking.]

"PAWS OF THE BEAR."

THE STIRRING ADVENTURES OF A GENIAL YOUNG IRISHMAN AND A BEAUTIFUL RUSSIAN SECRET SERVICE AGENT.

Production .....Triangle
Type .....Drama
Star .....William Desmond
Length .....4,550ft.

With a rapidly-moving story, some wonderfully stage-managed war pictures, and many effective scenes on board an ocean liner, "Paws of the Bear," screened at the Shaftesbury Pavilion on Friday, is another sure Triangle winner. William Desmond appears as a genial, plucky, and resourceful young Irishman, who befriends a beautiful Russian countess in the Secret Service just as hostilities start in Belgium. She has shot at and wounded a German general, and with her the Irishman is condemned to death, but a bomb dropping in the vicinity their lives are saved. The pair meet afterwards on board an ocean liner, when the Irishman is suspected of being a spy by the Russian Government, and how he outwits a Secret Service agent and marries the beautiful countess are shown in a series of capitally conceived and worked out scenes, the interest being sustained throughout. Mr. Desmond gives a very attractive and forceful portrayal of the apparently easy-going but determined young Irishman, and the countess is another finely played part.

[See our Film Marking.]

"LOST, A COOK."

CAUGHT FLIRTING WITH THE BRIDEGROOM-TO-BE, COOK IS "FIRED."

Production .....Triangle-Keystone
Star .....Mark Swain
Length .....Two Parts

Screened on the same occasion, the Keystone-Triangle "Lost a Cook" is a rapid comic with many laughs. Mark Swain appears as Ambrose, the burly but faithful admirer of Cookie, who is dismissed for flirting with a bridegroom-to-be. This villain still pursues her after his marriage, but Ambrose eventually comes out the winner after a most wonderful chase and many exciting adventures.

[See our Film Marking.]

"THE DIVORCEE."

GIRL'S ADVENTURES IN THE ASSUMED ROLE OF A DIVORCED WOMAN.

Production .....Vitagraph
Stars .....Mary Anderson and Alfred Vosburgh
Type .....Comedy
Length .....Five Parts
Release .....April 8

The Vitagraph Co. screened at the West End Cinema on Friday a clever and amusing satire on the very accommodating divorce laws of America. Thirsting for excitement, Wanda Carson, a rather headstrong young person, concocts a tale of marital infelicity in order to convince and win the sympathy of a number of women relieved of their domestic ties. Out riding one day, she meets the Rev. Jerry Ferguson, with whom friendship has matured into love. On one occasion, when Wandar is riding out to meet the Rev. Jerry, she is witness at a distance of the holding-up of a stage coach by a robber, and owing to the similarity of their attire is convinced that her friend is the thief. She hurries to him and warns him of the approach of a posse of police, who she imagines are about to arrest him. He, also under a misapprehension, believes she is flying from an enraged husband. So they race away together, but are finally cornered. Mutual explanations, however, reveal the identity of each, and, both relieved to find that neither are "up agin the law," remain the best of friends—with the prospect of a yet closer relationship in the near future. Acting and photography good.

[See our Film Marking.]

"THE GREEN DOOR."

SEVENTH OF THE O. HENRY ADAPTATIONS.

Production .....Vitagraph
Stars..Templer Saxe, Walter M'Grail, and Mildred Manning
Type .....Comedy-Drama
Length .....Two Parts
Release .....April 11

Also shown was another of the popular O. Henry series of films. Rudolf, an adventurous young fellow, always ready to follow a clue that may lead to any thrilling experiences, encounters many mishaps and losses through his inordinate curiosity. But on one occasion a handbill distributor passes a slip into his hand. On it is inscribed "The Green Door." Passing a house with a door of that colour, he goes upstairs, and warily opening the door of a room, finds therein a young girl, fainting from want. She gradually unfolds a sad story of poverty, and the warm-hearted and generous young fellow goes out and soon returns with a parcel of dainties. In this case his curiosity leads to the great adventure of his life, and, let us hope, the addition of prudence to a very likeable nature. The acting was good.

[See our Film Marking.]

"IN GOD'S GOOD TIME."

A STIRRING STORY OF THE FROZEN NORTH.

Production .....Bluebird Photo-Play
Star .....Myrtle Gonzalez
Type .....Drama
Length .....Five Parts

We have seen many fine photo-plays turned out by Bluebird, but none so pictorially beautiful as this latest film, screened at the Shaftesbury Pavilion on the 13th inst. The scenes are laid in Alaska, and the very fine photographs which are the distinguishing feature of the play were taken in the dead of winter. Myrtle Gonzalez takes the part of a young girl, Barbara Henderson, who sets out to the Klondike, intending to take the law into her own hands and avenge the death of her young brother. From information obtained, she believes that the guilty man is Cort Dorian, a young miner, who had befriended her, and with whom she has fallen in love. Despite this fact, she challenges him to defend himself, and her shot wounds him in the shoulder. At this juncture Henderson, the supposedly murdered man, appears with his wife, and it is realised that no crime has been committed. Barbara is stricken with remorse, but Cort finds a sure way to convince her that she is forgiven.

Stories of the early Klondike rush make fascinating film subjects, and this story is made doubly so by the fine acting of Myrtle Gonzalez, who is ably seconded by Lawrence Peyton as Cort Dorian.

"RASPUTIN."

THE MAN WHOSE TREACHERY BROUGHT ABOUT THE RUSSIAN REVOLUTION.

Production .....World Brady Made
Star .....Montagu Love
Type .....Drama
Length .....Six Reels
Distributors .....Gaumont

This super-production, which was shown to an invited audience at the New Gallery Kinema on the 13th inst., deals with the life of Rasputin, the Russian monk, whose name has become notorious throughout the world as synonymous with the blackest treachery and every kind of evil. We see the rise of Rasputin from poverty to power, and his final overthrow through the instrumentality of the one woman who withstood the influence of his extraordinary personality. Mr. Montagu Love, in his portrayal of Rasputin, gives a remarkably fine performance, indicating the lust for power and sensuousness of the character without offending in any way the canons of good taste; he is supported by a very efficient cast. The settings are also rich and artistic, the Court reception scene and the torchlight scene being particularly good. Photography and lighting are quite in keeping with the reputation of the pictures Messrs. Gaumont has accustomed us to, and the large audience assembled showed their appreciation in no uncertain manner.

"LES CLOCHES DE CORNEVILLE."

THE STORY OF PLANQUETTE'S FAMOUS OPERA ON THE SCREEN.

Production ..British Actors' Film Co.
Stars ....Miss Moya Mannering, Miss Elice Craven, Mr. Ashley Vezin, and Mr. M. R. Morand.
Type .....Drama
Length .....Six Acts
Distributors..International Exclusives, Ltd.

A crowded audience enthusiastically welcomed the film version of this popular comic opera at the Alhambra on the afternoon of the 13th inst. Music-lovers may find it difficult to reconcile their memories of the opera to the divorce of the words and lyrics from the music, but, whilst the film has not yet succeeded in synchronising the melody and action, compensation may be found in the extended use the camera is able to make of scenes and incidents which on the regular stage are necessarily limited. Some beautiful natural scenes are screened, and the farmyard sets in particular were cordially welcomed.

An all-star cast includes Miss Moya Mannering, who made a most bewitching and attractive Serpolette; Miss Elise Craven, an engaging and dainty Germaine; Mr. Arthur Vezin, very good as the Marquis; and Mr. M. R. Morand, an effective Gaspard. Planquette's music is arranged by Lionel Monckton, and the picture produced by Thomas Bentley, facts which prove that the International, Ltd., are determined to leave nothing undone in their efforts to achieve a success, which the frequent bursts of applause from the usually undemonstrative trade audience confirmed.

"JIMMY DALE, ALIAS THE GREY SEAL."

A THRILLING DETECTIVE SERIAL.

Production .....Monmouth Film Co.
Stars..E. K. Lincoln and Edna Hunter
Type .....Serial Drama
Length..16 Episodes (Two Reels Each)
Distributors .....Film Booking Office

The hero of this serial, shown to an invited audience at the Alhambra on Friday last, is Jimmy Dale, alias The Grey Seal, a multi-millionaire and member of exclusive clubs, who, for the mere love of adventure, manages to carry out all sorts of erratic crimes. The serial consists of sixteen episodes, each complete in itself, but the identity of the mysterious Tocsin is not revealed till the final episode.

Mr. E. K. Lincoln acts with plenty of vigour in the part of Jimmy Dale, the multi-millionaire, but why American millionaires should drive motor-cars arrayed in evening-dress and straw hat is beyond our conception. Miss Edna Hunter gives a careful portraiture as Marie La Salle, the beautiful and persecuted heiress. Cash prizes for public and exhibitors to the extent of £1,000 are being arranged in connection with this picture.

[See our Film Marking.]

Filmland

NEWS AND REVIEWS OF THE PICTURE WORLD

"KING LEAR."

SCREEN VERSION OF SHAKESPEARE'S TRAGEDY.

Production .....Edwin Thanhouser
Star .....Frederick Warde
Type .....Tragedy
Length .....Five Acts
Distributors ..Thanhouser Films, Ltd.

Shakespeare's powerful tragedy was screened by Thanhouser at their private theatre on Wednesday last. Mr. Frederick Warde, described as the "Irving of America," portrays in a consistent manner the proud old king in his dotage. Good work is also done by Tha Hautmer, Edith Diestal, and Lorraine Huding as Goneril, Ryan, and Cordella respectively, and Mr. J. H. Gilmour is excellent as the Earl of Kent. The battle scene is very well managed, as is the storm scene; whilst some very fine displays of swordmanship are introduced. The sub-titling is arranged so as not to destroy the continuity of the picture.

[See our Film Marking.]

"REPAIRING WAR'S RAVAGES."

WHAT THE GOVERNMENT IS DOING FOR THE DISABLED SOLDIER.

Production .....Imperial Film
Type .....Interest
Length .....1,000ft. approx.
Distributors .....Imperial Film Co.

This picture, which was screened on Wednesday last, shows the well-equipped workshops at Roehampton erected by the Government for instructing our disabled soldiers in order to refit them for civil life. The various scenes show the men being taught typewriting and bookkeeping; still more are being trained in the numerous branches of electrical engineering; others are shown as cinema operators in the making, and in another section men are being instructed in poultry keeping. Basket-making, wood turning, and motor engineering are amongst a few of the scenes screened, and the skill the men display in spite of their disabilities is remarkable.

The film possesses an irresistible appeal to all, and satisfactorily answers questions which must worry the disabled soldier and his relatives, indicating that our wounded heroes can earn a livelihood in spite of their injures.

RASPUTIN

THE

POWER BEHIND THE THRONE.

"As a Cine-production, nothing finer has ever been done. . . a certain draw."—ALL FILMS REVIEW.

And so Say All of Them.

GET YOUR BOOKING IN NOW.

Gaumont Film Hire Service,

6, DENMAN STREET, LONDON, W.1.

HUMAN INTEREST FILMS.

THE NOSE.

Preceding the Bluebird photo-play was one of the new series of Phillips's Human Interest films, half a reel in length. There are to be twelve releases of these, dealing in turn with each of the chief features of the face, head, hands, and feet.

In "The Nose," the various kinds of this organ are rapidly sketched on the screen, and explanations given of the inner significance of each different form. Illustrations are then provided by studies of this characteristic feature in famous men, showing how the former explanations tally with the qualities these men possess.

The idea of this series is original and well carried out. It is instructive and fascinating.

Anatole France Film.

The latest elaborate film to be manufactured in America is a cinema version of Anatole France's famous novel, "Thais." Miss Mary Garden, the opera singer, is the leading lady, and the part of the Mother Superior is played by Mrs. Alice Chapin, the mother of the brilliant young American dramatist who was killed at Loos. We hear that the film is an exceptionally beautiful one.

CHATS WITH PRODUCERS.

No. 1.—MR. G. B. SAMUELSON.

Worton Hall, Isleworth, the home of the Samuelson Film Co., is reached after a delightful walk along the banks of the River Crane. The Hall itself is a stately Georgian mansion, with a handsome approach, making an ideal background for some scenes needed in the business of film production. It seems to naturally suggest wigs and patches, silk stockings, elegant figures, courtly manners, and minuets. The extensive grounds, with the beautiful River Crane, in no part of its course, perhaps, so lovely as here, flowing through them, have provided the setting for many a famous film; the scene in "My Lady's Dress," representing an old-world Dutch village, was built on the banks of this stream.

On arrival, a genial welcome is extended to the visitor by Mr. Samuelson, who is at the head of a producing business which his talent and initiative have placed in such a foremost position in the trade today. He has been in the film business eight years, and producing four years, with a wonderful average of successes. It is difficult to get Mr. Samuelson to talk of what he has done. That is finished with. He, however, becomes enthusiastic when he talks of the future and the three films he is going to announce almost immediately. These are "The Way of an Eagle," a picturisation of the famous book by Ethel M. Dell; "The Admirable Crichton," by J. M. Barrie; and "Convict 99." The action of the former opens in England, then changes to India, then back again to England, and finishes in India. It is a six-reel production, with the part of Muriel Roscoe taken by Miss Isobel Elsom, who made such an immense success in "Milestones." "Convict 99" made a big hit as a story in "Answers." It features Wee Georgie Wood and Daisy Burrell. It is slightly sensational, with good domestic comedy relief and many quite pathetic parts.

Mr. Samuelson has an inexhaustible fund of good stories relating to Filmland, and we laughed heartily over one relating to "Quo Vadis?" which will be new to many readers. In the scene where the lions are supposed to be devouring the Christian martyrs, a child in the audience commenced to cry bitterly. "Don't cry, dear," said the fond mother, who was pleased that the little one was so touched by the sad scene. "Yes; but, mummie," replied the child between sobs, "there's a poor little lion over there that hasn't got a martyr." Here's another: A cinema proprietor gave a special show for the inmates of a deaf and dumb institution who had been trained in interpreting speech by the movement of the lips. A Cowboy picture was being screened, and the guests all left the theatre in the middle of it because the language was so dreadful.

Stories relating to the alleged thrift of the Scottish race are generally appreciated by Scots, who often tell the best of them. Two Scotsmen went to a cinema early in the afternoon. The performance was continuous. About five o'clock a neatly-attired damsel brought tea to the 4d. seats in which they were sitting, no charge being made. At 6.30 Sandy said, "I must be going. Are you coming, Jock?" "No," replied Jock; "I'm going to stay to dinner."

Mr. Samuelson has many big schemes in view for after the war, and exhibitors the world over will do well to watch the output of this accomplished producer.

FILMLAND GOSSIP

The Ford Films.

Exhibitors in quest of something new in Interest Films would do well to communicate with the Reindeer Film Company, 5, King-street, London, W.C. 2, who have introduced a series of eight pictures of about 650ft. each, showing our American Allies as they really are. The pictures make a brilliant and fascinating series of studies of American life and scenery. The films were produced by the Ford Motor Company regardless of expense, and, like the Ford Car, they carry you a long way at a small cost. The photographic quality of these films leaves nothing to be desired by the most critical, and the interest taken by the British public at the present time in everything which portrays the real life of America will make these very popular at every theatre.

"Hearts in Exile."

"Hearts in Exile," an adaptation of John Oxenham's well-known novel now being issued by Renter's, Ltd., 171, Wardour-street, W., was originally banned for diplomatic reasons before the deposition of the Czar. The objection is now removed. "Hearts in Exile," which last week we called in error "Souls in Exile," is a powerful film, and will probably have a great success.

"Nearer, My God, to Thee."

Moss' Empires, Ltd., announce that they have purchased the Hepworth Wonder Film, "Nearer, My God, to Thee." The beauty of the flower scenes in the first part of this film has rarely been equalled on the screen, while the acting of the two principals, Alma Taylor and Henry Edwards, leaves nothing to be desired.

Exhibitors are well advised to make sure of this record-breaker by booking early.

Tribute to Kitchener Film.

The London Independent have received the following letter from Mr. Frederick Wm. Hackwood, the author of the most popular of all the biographies of the late Field-Marshal:—

Dear Sir,—"I take an early opportunity to thank you for the pleasure and privilege of being present at the private view of your magnificent new film, "The Life of Lord Kitchener," and congratulate you upon a very successful production. The producer, Mr. Rex Wilson, is also to be highly congratulated on his handling of the theme. In the quick succession of stirring scenes he has placed upon the screen he plays with keen psychological insight upon the feelings and emotions of the audience, for while the interest is never allowed to flag, many of the incidents are positively thrilling, and not one of the thrills but touches the highest and noblest sentiments of which the human mind is capable. You have in "The Life of Lord Kitchener" a show which cannot fail to rouse an audience in the remotest corner of the British Empire to the highest pitch of patriotic enthusiasm. It is at the present juncture almost a national, an imperial asset!

"Not the least effective accessory to-day was the incidental music, so admirably selected that every movement was not merely appropriate but profoundly sympathetic.

Essanay.

The Essanay policy of producing real good, clean, bright comedies still continues. "Efficiency Edgar's Courtship," which will be put on the market shortly by Film Booking Offices, Ltd., is the latest specimen, and in it will be starred Taylor Holmes, another recruit from the legitimate stage. The cast is a strong one, for, in addition to Taylor Holmes, there is Virginia Valli and Ernest Maupain, two artistes whose work on the cinema film is sufficiently well known to anticipate a successful handling of any part in which they appear.

Fox.

The Fox Film Co. is giving a private exhibition at the Alhambra Theatre on Friday next, when "The Honour System" will be screened. All that money can secure and brains can furnish has been lavished on this wonderful drama. Milton Sills, Miriam Cooper, Charles Clary, George Walsh, Gladys Brockwell, are all featured in what is, perhaps, the most unique drama America has produced.

Gaumont.

Mr. Brewer, of the Gaumont Film Hire Service, reports excellent business with the World-Brady super-production "Rasputin—the Power Behind the Throne." Provincial exhibitors are advised to secure this attraction at an early date.

This week the G.F.H.S. are showing in their London theatre on Tuesday, Wednesday, and Friday another World-Brady-made production, entitled "The Woman Beneath," featuring Ethel Clayton.

Ideal Films.

The Ideal production, "My Old Dutch," is still making records. The latest figures show that the picture has been booked (up to last Friday) to no fewer than 1,414 theatres in the United Kingdom. Nothing like this has ever been seen in the case of an English picture, and it may safely be said that no American picture exhibited in this country can show results anything like so striking. It is a great credit to the British trade that it should have produced so memorable a picture, and that the record in popularity should be held by a British firm.

The United Kingdom rights of "Camille"—a grand picture version of Dumas' "The Lady of the Camellias"—have been acquired by the Ideal Film Renting Co., who will give a trade show of this important production at the West End Cinema, on Monday, at 11.30 a.m. Miss Clara Kimball Young takes the leading part in the picture, and gives a performance which will greatly enhance the reputation of this clever screen actress.

L.I.F.T.

Yorkshire exhibitors are looking forward with exceptional interest to the Kitchener trade show at Leeds on the 27th, and Charlie Thompson will probably have his hands full, for in addition to the trade, many well-known figures in local and military affairs have asked to be allowed to view the subject in question.

Mr. Hems, of London Independent, is holding the first of his new series of trade shows at the Majestic Theatre, Stoke-on-Trent, on the 27th inst., when he is putting on two extra good films. These are "Ivan, the Terrible," and the novel and ingenious little trick subject, "Jackie in Wonderland."

Mr. Joseph is anxious that South Wales exhibitors should note that his trade show of the "Life of Lord Kitchener," which is to be held at the Olympia, Cardiff, on the 30th, will commence at 2.30 p.m., and not at 11 as announced in some places. The exhibition has been arranged for this time in order not to clash with other shows.

London Independent have arranged a special trade show at the Majestic, Sheffield, of "The Life of Lord Kitchener," and exhibitors in this district wishing to be present should write to Mr. Charles Thompson at the Queen's Hotel, Leeds.

Pathé.

"Blind Man's Luck" is showing this week to the trade in London at the Pathé Roof Garden Theatre, Wardour-street. Mollie King, one of Pathé's most beautiful stars, plays lead. Next year cine-goers will have the pleasure of seeing Miss King as the heroine of a remarkable Pathé serial, "The Seven Pearls." In this serial she has for her leading man Creighton Hale.

What a galaxy of talent Pathé's have under their banner at present. Their list of stars includes Mrs. Vernon Castle, Pearl White, Ruth Roland, Baby Marie Osborne, Mollie King, Fanny Ward, Bessie Love, and Gladys Huleitte. Also, Creighton Hale, Antonio Moreno, Bryant Washburn, Frank Keenan, and Warner Oland.

"The Fatal Ring" will be released in March of next year.

We shall shortly see the third chapter of "The History of the Great War." It is hoped that in about three weeks' time this thrilling series of films will be ready for trade exhibition.

Phillips.

Various structural alterations are in progress at the Phillips Film Co.'s offices at Motograph House. The Despatch Department is being considerably enlarged, and a rearrangement of the office space has also been made. The office of Mr. H. J. Boam, managing partner of the company, has been adapted to suit the greater convenience of callers, who have also recently had occasion to note several improvements in the projection theatre, where two machines are now installed for continuous display, while a Sunbrite screen ensures a particularly bright picture. A further trade show of a five-reel feature, with a mystery in both its title and plot, is promised for December 6, and a more detailed announcement will be made next week.

The Phillips Film Co. showed "With Chains of Gossamer" at the Market-street Picture House, Manchester, on Friday, and should be pleased at the reception this five-part comedy-drama received. They promise us "In God's Good Time" on December 10, at the same place, and on the same occasion they will probably show more of the "Human Interest."

Mr. St. Clair, of Newcastle, expresses his regrets to those exhibitors who were disappointed at the trade show arranged for the Phillips Film Co.'s feature, "The Rescue," which failed, owing to unforeseen circumstances, to arrive to time. In order to suit the convenience of exhibitors, "The Rescue" will now be screened on the 22nd at the Queen's Hall, along with "With Chains of Gossamer."

Mr. Moorwood Megson.

It is with regret that we chronicle the illness of Mr. B. Moorwood Megson, of the Phillips Film Co., Manchester, who has been confined to the house by an attack of ptomaine poisoning. His many friends in the trade will join us in the wish for a speedy restoration to good health.

Greenock.

The B.B. Cinema attraction during the week is "The Manxman," featuring Elisabeth Risdon and Henry Ainley.

The Central presents twice nightly "A Daughter of the Gods," in which Annette Kellerman, the Australian Venus, is featured.

The Palace again announces "Masks and Faces" as the principal attraction.

(Continued on Next Page.)

WEST END CINEMA THEATRE,

Coventry Street, W.

Sole Proprietor ... G. F. SEXTON.

"JUSTICE."

A Photo Version of the Famous Play produced at the Duke of York's Theatre.

Presenting GERALD DU MAURIER and HILDA MOORE.

Also OFFICIAL WAR FILM (2nd section),

WITH THE PORTUGUESE EXPEDITIONARY FORCE IN FRANCE.

And BAIRNSFATHER'S CARTOONS.

FILMLAND GOSSIP.

Triangle.

"The Americano," the Triangle drama, to be shown to the trade next Friday, is a screen adaptation of the successful novel by Eugene P. Lyle, "Blaze Derringer." Douglas Fairbanks plays the title-rôle, which gives him full opportunity to display his athletic prowess, for the young hero takes a hand in South American politics in the Republic of "Paragonia." Many of the scenes were taken in and around the buildings of the San Diego Exposition. Alma Rueben is the leading lady, and others in the cast are Spottiswood Aitken, Carl Stockdale, and Tom Wilson.

The Triangle-Keystone selected for Friday is entitled "Two Crooks."

The Rink, Clapton.

Thursday's programme here included Jack Pickford in "Freckles," and on Monday the chief picture was "Heart's Desire," with Marie Doro in the leading part. At intervals in the programme special selections are given on the beautiful organ. Mr. W. Fleetwood, the energetic manager, was formerly the chief operator of the Rink for several years, and knows exactly the requirements of his numerous patrons.

East Ham.

At the Academy Cinema, opposite East Ham Station, the manager, Mr. Arthur Tench, will present to-morrow "The Scarlet Crystal (Red Feather drama), featuring Herbert Rawlinson, and other attractions.

At the Picture Coliseum, High-street North, East Ham, the manager, Mr. R. S. Combe, has secured a splendid programme. Mary Pickford in "The Poor Little Rich Girl" will be showing all the week! Additional attractions to-morrow are Cartoons by Raemaeker, and "The Scarlet Runner," Episode II.

The Premier Electric Theatre, East Ham, has a strong programme, commencing to-morrow, with "The Cost of Hatred," featuring Kathlyn Williams. On Monday, Nov. 26, "Robespierre," Episode II. of "Pearl of the Army (Pathé), and "The Suspect." The organ at this house, which was built at a cost of £850, is a welcome feature.

Holloway.

At the Holloway Empire, Upper Holloway-road, N., the manager, Mr. Kent, is presenting to-morrow, Nov. 22, "Frocks and Frills." On Monday, Nov. 26, "Justice" is the star picture.

At the Palace Cinema, Seven Sisters-road, Holloway, the manager, Mr. Willis, has secured an attractive programme. For the early part of this week, "The House of Fortescue" (Hepworth), "The Girl from 'Frisco" (serial), "Jilted in Jail." Commencing to-morrow, "Wife by Proxy" (Ruffell), "Poor Peter Pious," and other excellent items will be presented.

Ilford.

The Cinema de Luxe, High-road, are showing all the week "A Tale of Two Cities."

On Monday, Pauline Frederick in "Her Better Self" will be the principal attraction.

Mr. Bertram Sinclair, of the Premier Electric Theatre, High-road, is screening to-morrow "The Sorrows of Satan." On Monday, "Womanhood," Vitagraph; Episode 3, "Judex"; and "Hounds of the Forest."

Richmond.

At the Royalty Kinema, Hill-street, the manager, Mr. Clive, has an especially attractive bill, commencing to-morrow. "Freckles," featuring Jack Pickford (Famous Players) will head a strong programme.

Talbot Kinema Theatre.—The manager, Mr. Morris, is screening to-morrow "An American Patriot." Monday, "The Mutiny of the Alden Besse" (Phillips).

Seven Kings.

At the Goodmayes Electric Theatre, under the able management of Mrs. Lucker, the principal attraction to-morrow is "Shattered Lives" (Blue Bird). On Nov. 26, "Tilly Wakes Up" (Gaumont) will head an excellent programme.

Upton Park.

The Picture Coliseum will screen to-morrow. "Little Miss Somebody" (Blue Bird. On Nov. 26, "Pearl of the Army" (Episode 10) will be the outstanding feature.

Accrington.

Empire Palace (manager, Mr. Brennler) presents for the first half of the week "Told at Twilight," and for the latter half "The Weaker Sex" and "Gloria's Romance."

Palace Pictures (manager, Mr. Stewart).—For the first half of the week, "The Boy Girl," and the second episode of the serial, "Judex," also Bairnsfather's cartoons. To-morrow will be screened "Heart's Desire," episode five in "Boy Scouts, be Prepared," and "The Back Stage."

Buxton.

The films are most attractive this week at Buxton Hippodrome, and another act of "The Secret of the Submarine" left all on edge for the advent of the next stanza. "Our Navy at Work" is an interesting and educative subject, and the weekly Pathé Budget of daily news up-to-date as usual. "Pasquale" is a war-time episode, and was voted capital; and "The Brink" drew frequent applause.

At Buxton Picture House "The Primitive Call" tells of the gradual encroachment of the white man in the land of the redskins. "Judex" reaches its third installation, and waxes more thrilling and expectant. The comedies include "Minding the Baby," "Bored," "Efficiency Experts," &c.

Bridlington.

The first half of the week the principal films are the Triangle play, "The Mysteries of New York," Charlie Chaplin in "The Cure," and the first of Bairnsfather Cartoons, "A Scream." The second half of the week we have Marie Corelli's "Treasure of Heaven," and the fourth episode of "Boy Scouts—Be Prepared."

At the Palace Picture House "The Death of a Nation"; Blue Ribbon drama, "The Price of Fame"; and the fifth episode of "Pearl of the Army."

Brighton.

Mrs. R. H. Buckley continues to cater for crowded audiences at the Academy, and her selection of "A School for Husbands" as chief film in an excellent programme gave evident satisfaction on Monday. From to-morrow the sweet child-actress Mae Murray will be seen in "The Primrose Ring."

The managerial enterprise at the Tivoli is evidenced this week by Mr. J. Cush obtaining the first instalment of the great Gaumont photo novel, "Judex," a dramatic romance in which justice, vengeance, and love are set forth in the most enthralling film fashion. "One Summer's Day," and a programme of comedy, drama, and war films characterise Thursday's changes.

Mr. A. W. Deer, the well-known variety manager, has added the Picturedrome (late Queen's) to his activities, and is presenting novel and interesting programmes. On Monday Mr. Eric Williams successfully appeared with recitations, and Pauline Frederick, in "The World's Great Snare," "Max's Catastrophe," and "Coaching Round Keswick" were screened, whilst for the last three days this week "The House Opposite," Charlie Chaplin in "Police," and "The Voice on the Wire" (serial), as well as Mr. Eric Williams, will continue to uphold the excellent policy.

The Metro. "David Garrick" is the Palladium programme's chief feature until to-morrow, when it gives place to "Behind the Lines" and "The Girl at Home."

Mr. Horace H. Springett, at the Silver-street Grand Electric Palace, is screening "The Chalice of Remorse," and the Fox production, "The Derelict." The fine serial, "Judex," is also continued.

Manchester.

"Rags and Finery" is a well-produced cinema drama calculated to make a strong appeal—to lovers of sensational and emotional incident. It is shown this week by Mr. Arthur Whitworth at the Deansgate Picture House, in conjunction with several fine comedy pictures. Later in the week we shall see here another capital draw in "A Small Town Girl."

Lovers of filmed stage plays are flocking to see "The House Opposite" at the Grosvenor Picture House, where "The Girl at Home" will be seen on Thursday as the leading feature.

The Market-street house's attraction is a Lasky four-reel drama of delightful interest, "Unconquered," to be succeeded by "The Captain of the Grey Horse Troop" during the second half of the week.

At the Oxford "The Silent Partner," with Blanche Sweet as the leading figure, is giving pleasure. "Freckles" is promised for Thursday.

A TENSE SCENE FROM "THE YANKEE WAY." (Fox.

Gladys Cooper in "The Sorrows of Satan" is a big drawn at the Duke of York's. From to-morrow "A Munition Girl's Romance" will be the up-to-date attraction.

William Desmond in "The Iced Bullet" and June Caprice in "A Small Town Girl" are the attractions this week at the Court.

Derby.

White Hall.—Lieut. Danny, U.S.A.—"A Mixed Reception," a further episode of "Pearl of the Army," "Web of Desire," "American Aristocracy," and Pathé's Gazette are the goodly collection of films presented here. "Intolerance" will be shown next week.

Alexandra.—The chief attractions here are "The Rainbow Princess," Famous Players production, and "The Chaperrow," F.B.O. Charlie Chaplin in "The Immigrant," the Gazette and other films complete.

Cosy.—Miss Mae Marsh, the principal in "Intolerance," &c., appears here in "The Child of Nature." Other good films are also presented, including "Pimple's Paralysing Performance," "By Special Delivery," "Moving Day," Nestor comedy, and Gaumont Graphic.

Empire.—The chief item here is Morosco's film, "The House of Lies." The interesting reel, "The Secrets of the Submarine," "Her Father's Station," and other films complete.

Doncaster.

The Picture House is showing "Robespierre," "The Scarlet Runner," "The Hidden Prince," and "The Golfing Cat." For the latter half of the week, "Sleeping Fires," "Uncle Sam Gets Ready," and "Mutt and Jeff."

Electra Picture House.—"Little Miss Somebody," "The Chance of a Lifetime," and "Gloria's Romance" are the attractions.

Bijou Picture House.—Here "Pearl of the Army" and "The Greater Wrong" are showing.

Dublin.

Carlton Cinema.—"Sherlock Holmes," with Mr. William Gillette in the name-part, is the featured film here this week.

Bohemian Picture Theatre.—The featured picture this week is Robert Hichen's well-known story, "Flames."

Rathmines Town Hall.—The "star" picture this week is "One Week." Also "Judex" (two parts), second episode. "His Waiting Career," two-part comedy.

Hastings.

This week the Royal Cinema de Luxe is showing an admirable programme. "The Soul of a Child" (drama) strikes the pathetic note, while "Pearl of the Army," No. 10, will carry the interest in that exciting drama a step further; "Boy Scouts, Be Prepared" has quite engaged the interest of habitués, and No. 4 "Friend in Need" is awaited with interest. Comedy is well represented by "Luke's Café Catastrophe," "Jilted in Jail," and No. 10 of Bairnsfather's Cartoons.

Leicester.

Mr. Harold B. Hill, at the Cinema de Luxe, is to be congratulated on being able to present for the first time in Leicester "The Birth of a Nation," the advent of which has aroused great interest in the town. Another big feature in "Intolerance" will be screened here on December 3.

At the King's Hall, Mr. Jack H. Walter, the new manager, includes in a good show "Dr. Nicola," "A Bid for a Fortune," and "A Small Town Girl."

Mr. Trueman Towers, at the Floral Hall, places in the forefront of this week's excellent programme "Plain Jane," and the fine Bluebird production, "The Mutiny of the Alden Besse."

Mr. Oliver Rogers, at the Imperial Playhouse, has two attractive pictures in "The Shine Girl," and a first showing in the town of the Famous Players' comedy drama, "The Smugglers."

Mr. A. W. Walton's fare for patrons of the popular Rusholme Picture Theatre this week features "The Hidden Scar," to be succeeded by "The Unwelcome Mother."

At Messrs. Broadhead's Empress Electric Mr. Linsdell is showing "American Aristocracy," a capital film; and for Thursday "Skinner's Dress Suit" is announced.

Nuneaton.

Palace.—P., Mr. W. Smith.—This week, "The Golden Chance," "A Stern Chase," "The Unwelcome Mother."

Royal Electric Hall.—L., Mr. E. A. Shute.—"The Tragic Hour," "Boy Scouts, Be Prepared," "A Lover's Lost Control," "His Merry Mix-up," "Lola, the Rat," are the attractions here.

Scala Theatre.—P., The Scala (Nuneaton), Ltd.—This week "Destiny's Toy" and "Man from Bitter Roots" are being shown.

Oxford.

At the Electra Palace, the Vitagraph production, "Womanhood: the Glory of the Nation," is drawing large houses.

"The Village Blacksmith" and "Moral Courage" are the star films at the George-street Cinematograph Theatre. "Tillie Wakes Up" is a very amusing item.

A full and varied programme is provided at the Palace, Cowley-road, with two Red Feather productions, entitled "Selfishness" and "The Mark of Cain" (in five parts). "Nature and Co., Ltd.," a Gold Seal two-part comedy, and "Tubby's Tip" form the lighter side of the bill. On Wednesday, the 21st inst., a "benefit" is being held in aid of the fund to provide wounded soldiers with Christmas comforts in the hospitals in Oxford.

Reading.

At the Vaudeville Electric Theatre, Reading, the following films will be shown during the week: "The Labour Leader," "Little Miss Somebody," and "Scouts, be Prepared" on Monday to Wednesday, and "David Garrick," "Told at Twilight" on Thursday to Saturday. At the Grand Cinema the leading attractions are "A Royal Acrobat" and "Love in the West."

Watford.

The Central Hall programme on Monday was headed by "The Men She Married." There was also a capital comedy, "Tom's Tramping Troupe," and the second episode of the Trans-Atlantic British serial, "Boy Scouts, Be Prepared." Commencing to-morrow, the management are presenting the drama, "Upholding the Law," and the comedy, "Her Fame and Shame."

"Children of Eve," a pathetic story of child-labour in factories, was given first place at the Empire on Monday. Another picture which was much enjoyed was "His Brother's Keeper." The comics included "Food for Reflection," "Let 'Em Quarrel," and "Our Damp Day." To-morrow "Oliver Twist" is to be screened. "Waters of Lethe," "Fuller's Peps," "Wife Rests," "The Dumb Heiress," and "One on Mother," are other good items.

At the Coliseum the romantic drama, "The Girl of Lost Lake," was the chief attraction for the first three days of this week. The serial, "Pearl of the Army," becomes more exciting with each episode. Max Linder, in "Max Faces the Footlights," caused much amusement. On Thursday "The Bigamist" will be screened, the humorous pictures being the Keystone comedy, "Pills of Peril" and "Max on Tour."

Mr. Reynolds-Benjamin's Sad Loss.

The many friends of Mr. W. Reynolds-Benjamin, the general manager of the King's Hall, Leyton, will learn with sincere regret of the death of his son at the Front. He had fought with his regiment from Mametz Wood through to Messines and Vimy Ridge without hurt. At the time of his death he was stage manager and principal comedian of the concert party, which were returning from a concert behind the lines when an air raid took place, and he met with a severe bomb wound, dying on the following day. He had served with several well-known film firms in London, and when he joined the Colours, soon after the declaration of war, he was sales manager of the accessories and machine department, and chief operator with Messrs. Pathé Frères, Ltd. (Cardiff branch).

Bolton's Mutual.

Bolton's Mutual Films, Ltd., tells us that a trade show of "Charity Castle," the beautiful film that features Mary Miles Minter, will be given at the Shaftesbury Pavilion on Monday next at 11 a.m. In this picture, according to American reports, Mary Miles Minter surpasses all her previous triumphs. She is well described as "The People's Idol."

At the Empress, Hackney, Mr. A. Gilbert, the enterprising manager, has procured the film; "A Romance of the Red Wood," with the ever-popular Mary Pickford as the leading character, for Monday and two following days. For Thursday the chief picture is "Freckles."

COMING FILM TRADE SHOWS

LONDON.

Follow the Girl and The Corner Grocer (Gaumont), Own Theatre, 2.30 p.m., Nov. 13, 14, 15, 16.

The Woman Beneath (Gaumont), Own Theatre, 2.30 p.m., Nov. 19, 20, 21, 22.

Blind Man's Luck and Luke and the Love Birds (Pathé). Pathé Roof Garden Theatre, 103-9, Wardour-street, 2.30 p.m., Nov. 21.

When False Tongues Speak (Fox), Super Cinema, 11 a.m., Nov. 21.

The Americano, Two Crooks (Triangle), Shaftesbury Pavilion, 11 a.m., Nov. 23.

The Fighting Trail (Vitagraph), Shaftesbury, 11 a.m., Nov. 21, 22, and 28.

Behind a Throne (Fox), Super Cinema, 11 a.m., Nov. 28.

BELFAST.

Miss Misunderstood and Admirable Crichtons Up-to-date (Ideal), Panopticon, 11 a.m., Nov. 21.

Mother-Love (Ideal), Panopticon, 11 a.m., Nov. 28.

Self-Made Widow (Gaumont), Own Theatre, 11.30 a.m., Nov. 28.

The Mysterious Mr. Tiller, and When It Was Light (Ideal), Panopticon, 11 a.m., Dec. 5.

BIRMINGHAM.

The Mysterious Mr. Tiller and When It Was Light (Ideal), Ideal Offices, 57, John Bright-street, all day, Nov. 19 and 20.

Les Cloches de Corneville (International Exclusives), 11 a.m., Nov. 23.

Gift of the Magi, No Story, The More Excellent Way (Jury's), Own Theatre, 11 a.m., Nov. 23.

Paws of the Bear, Lost, a Cook (Triangle), 144-5, Suffolk-street, 11 a.m., 3 p.m., Nov. 23; 3.30 p.m., 6.30 p.m., Nov. 25.

The Yankee Way (Fox), Scala Theatre, 11 a.m., Nov. 27.

CARDIFF.

Features (Paragon Films), Own Theatre, every day.

Features (Gaumont), Own Theatre, 2.15 p.m., every Tuesday.

Features (J. D. Walker), Own Theatre, every Friday.

Paws of the Bear, Lost, A Cook (Triangle), Principality-buildings, 11 a.m., Nov. 20 and 21.

For All Eternity (Ruffell's), Pavilion, 11.30 a.m., Nov. 21.

Every Girl's Dream (Fox), The Pavilion, 11.30 a.m., Nov. 27.

The Americano, Two Crooks (Triangle), Principality-buildings, 11 a.m., Nov. 27 and 28.

The Love Philtre of Ikey Schoenstein and Transgression (Jury's), Own Theatre, 11 a.m., Nov. 27.

Blind Man's Luck and Luke and the Love Birds (Pathé), Pathé Theatre, 13, Charles-street, 11 a.m., Nov. 27.

The Mysterious Mr. Tiller and When It Was Light (Ideal), Pavilion, 11 a.m., Nov. 28.

The Life of Lord Kitchener (L.I.F.T.), Olympia, 2.30 p.m., Nov. 30.

DUBLIN.

Self-Made Widow (Gaumont), Own Theatre, 11.30 a.m., Nov. 27.

The Midnight Man and The Midshipmite (L.I.F.T.), Sackville Panopticon, 11 a.m., Nov. 20 and 21.

Miss Misunderstood and Admirable Crichtons Up-to-date (Ideal), Carlton Picture House, 11 a.m., Nov. 22.

Mother-Love (Ideal), Carlton Picture House, 11 a.m., Nov. 30.

The Mysterious Mr. Tiller, and When It Was Light (Ideal), Carlton, 11 a.m., Dec. 7.

GLASGOW.

Labour Leader (Argosy), Cranston's, Renfield-street, 11 a.m., Nov. 21.

A Woman's Awakening, Thirst (Triangle), 182, Trongate, 3 p.m., Nov. 23.

When False Tongues Speak (Fox), Grand Central Picture House, 11 a.m., Nov. 25.

Gift of the Magi, No Story, The More Excellent Way (Jury's), Own Theatre, 2.30 p.m., Nov. 27.

LEEDS.

Rasputin (Gaumont), Sheffield P.P., Union-street, Sheffield, 10.45 a.m., Nov. 21.

The Yankee Way (Fox), Grand Assembly Rooms, 11 a.m., Nov. 22.

Jimmie Dale (F.B.O.)., Picture House, 10.30 a.m., Nov. 23.

King Lear (Thanhouser), 29, Guildford Street, 3 p.m., Nov. 23.

The Mysterious Mr. Tiller—When It Was Light (Ideal), City Cinema, 11 a.m., Nov. 23

The Love Philtre of Ikey Schoenstein, Transgression (New Century), Assembly Rooms, 11 a.m., Nov. 23.

Souls Triumphant, His Uncle Dudley (Triangle), Bond Place-chambers, Infirmary-street, 11 a.m., 2.30 p.m., Nov. 20, 23.

The Life of Lord Kitchener (L.I.F.T.), Picture House, Briggate, 11 a.m., Nov. 27.

When False Tongues Speak (Fox), Grand Assembly Rooms, 11 a.m., Nov. 29.

In God's Good Time (Phillips), Picture House, Briggate, 11 a.m., Dec. 4.

LIVERPOOL.

The Clodhopper, The Pawnbroker's Heart (Triangle), The Scala, 11 a.m., Nov. 21.

King Lear (Thanhouser), City P. H., 11 a.m., Nov. 22.

Family Honour (Gaumont), The Scala, Liverpool, 11.30 a.m., Nov. 22.

Garden of Allah (Selig), City P.H., 10.45 a.m., Nov. 23.

Rebecca of Sunnybrook Farm (Walker), Scala, 11 a.m., Nov. 23.

Les Cloches des Corneville (International), Scala, 11 a.m., Nov. 26.

The Mysterious Mr Tiller—When It Was Light (Ideal), 10, Commutation Row, all day, Nov. 26 and 27.

When False Tongues Speak (Fox), Scala Super Cinema, 11 a.m., Nov. 27.

The Service of Love, The Green Door, For France (Weisker), Own Theatre, 3 p.m., Nov. 27.

The Paws of the Bear, Lost, a Cook (Triangle), The Scala, Lime-street, 11 a.m., Nov. 28.

In God's Good Time (Phillips), Scala, 11 a.m., Dec. 10.

MANCHESTER.

The Clodhopper, A Pawnbroker's Heart (Triangle), Triangle House, St. Mary's-street, 11 a.m., 3 p.m., Nov. 20, 22 and 23.

Garden of Allah (Selig), Grosvenor, 10.45 a.m., Nov. 21

King Lear (Thanhouser), 12, Cannon-street, 11 a.m., 1 and 3 p.m., Nov. 21.

The Range Boss (F.B.O.), Market-street P.H., 11 a.m., Nov. 21.

When False Tongues Speak (Fox), Fox Private Theatre, 28, Deansgate Arcade, 11 a.m. and 2.30 p.m., Nov. 22 and 23.

The Service of Love, The Green Door, For France (Weisker), Own Theatre, 11 a.m., Nov. 23.

The Queen of the Ballet and The Stolen Air-Defence Plans (Nordisk), Grosvenor Picture House, 10.45 a.m., Nov. 28.

Behind a Throne (Fox), Fox Private Theatre, 28, Deansgate-arcade, 11 a.m. and 2.30 p.m., Nov. 29 and 30.

In God's Good Time (Phillips), Market-street Picture House, 11 a.m., Dec. 11.

NEWCASTLE.

A Woman's Awakening, Thirst (Triangle), Queen's Hall, Northumberland-street, 11 a.m., Nov. 21.

Every Girl's Dream (Fox), Fox Private Theatre, 20, Westgate-road, 11 a.m., Nov. 21.

The Love Philtre of Ikey Schoenstein, Transgression (Jury's), Own Theatre, 11 a.m., Nov. 21.

The Range Boss—Jimmie Dale (F.B.O.), Queen's Hall, 11 a.m., Nov. 23.

Rebecca of Sunnybrook Farm (Walker), Cross House, 11 a.m., Nov. 23.

Gift of the Magi, No Story, The More Excellent Way (Jury's), Own Theatre, 11 a.m., Nov. 28.

Souls Triumphant, His Uncle Dudley (Triangle), Star-buildings, Northumberland-street, 11 a.m., Nov. 28.

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Stories should reach the offices of The Ideal Film Renting Co., Ltd., 76-78, Wardour Street, London, W.1, not later than March 31st, 1918, and the decision will be announced not later than six months from that date.

The name of the winning author will, upon the production of his story, be displayed on the screen.

The result of the competition will be announced in "The Era," "The Kinematograph Weekly," and "The Cinema."

The names of the judges will be published in the same papers in due course.

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Production .....Granger's Exclusives (Butterfly Picture)
Stars..Louise Lovely and Allen Holubar
Type ..... Drama
Length ..... Five Acts

Visitors to the trade show at the West End Cinema yesterday were thrilled by a stirring detective drama by Allen Holubar, who also plays the leading rôle. He is Jerry Brennon, the principal detective of the New York force, who gains the friendship of Spator Reed. The Senator's lovely niece, Helen, one of the season's débutantes, is kidnapped by a gang of desperadoes and hidden in a hut in the Adirondacks. Extraordinary events rouse the detective's suspicion, and, on finding the girl in the locked cabin, he determines to get the gang. Highly exciting scenes follow, and there is some fine shooting, in which Helen plays a useful part, ending in the successful capture of the whole gang. Jerry's greatest capture, however, is Helen herself, who promises to be his wife.

Allen Holubar gave a forceful presentation of the detective, and Louise Lovely made a delightful heroine.

"MAN AND BEAST."

EXCITING STORY OF THE VELD, INTRODUCING UNIQUE SCENES OF WILD ANIMAL LIFE.

Production .....Granger's Exclusives (Butterfly Picture)
Stars ..Eileen Sedgwick and Kingsley Benedict.
Type ..... Drama
Length ..... Five Acts

A deep hatred exists on the part of Ebenezer Rudd, a Boer settler, for his neighbour, Henry Townsend, a pioneer, and the fact that his daughter, Joyce, is in love with young Ned Townsend only serves to accentuate the feud. During a heavy drought Rudd destroys his neighbour's water supply, and the feud becomes so bitter that Joyce leaves her father and takes refuge in her lover's home. When one of Townsend's native servants is killed by a lion, Rudd circulates the story that the master is a witch-doctor, and the natives band together to attack. In the desperate fighting that follows, Rudd is filled with remorse, and goes to his daughter's aid. The rebellion is quelled, and the two families are reconciled.

Owing to excessive pressure on space, Provincial News is held over.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen :—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

OPEN MARKET.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Dec. 20	Like Babes in the Wood	Victor	Comedy	1154	7	D
Jan. 7	Uncle Sam at Work	Powers	Interest	820	7¼	D
Jan. 7	The Untamed	Star	Drama	1275	6½	B
Jan. 7	Soapsuds and Sirens	L-Ko.	Farce-Comedy	2036	6	B
Jan. 10	The Trans-Atlantic Screen Magazine	Transatlantic	Interest	501	7	D
Jan. 10	Jungle Treachery	101 Bison	Drama	1194	7	D
Jan. 10	The Nightcap	Nestor	Comedy	918	6¾	D

EXCLUSIVES.

Nov. 19	The Land of Adventure	Jury's-Edison	Comedy	2000	8	B
Dec. 31	With the Australian Force in France	Jury's	War-Official	2000	8¾	D
Dec. —	The Folly of Fanchette	Granger	Comedy-Drama	2000	7¾	B
Dec. —	To Another Woman	Granger	Comedy	2000	6¾	B
Dec. —	Dorothy Dares	Granger	Comedy	2000	7¾	B
Dec. —	A Blissful Calamity	Granger	Comedy	2000	8	D
Jan. 21	Lost, A Cook	Triangle	Comedy	20 0	7¾	B
March 21	The Yankee Way	Fox	Farce-Comedy	5000	8¾	D
April 11	The Green Door	Vitagraph	Comedy	2000	7½	B
April 18	The Divorcee	Vitagraph	Farce-Comedy	5000	8¼	D
May —	Man and Beast	Granger	Drama	5000	8½	D
Not known	The Paw of the Bear	Triangle	Drama	5000	8¾	A
Not known	Hearts in Exile	Renters'	Drama	5000	9	D
Not known	King Lear	Thanhouser	Drama	5000	8¾	A
Not known	The Raid	Thanhouser	Vim-Comedy	1000	6½	B
Not known	A Day at School	Thanhouser	Comedy	?	8	B
Not known	The Reed Case	Granger	Drama	5000	8¼	B

SERIAL—16 Episodes.

Not known	Jimmie Dale	Ess nay	—	2reels each	8½	C.B.

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VAUDEVILLE.—*You are quite safe in signing your stage name.*

A. S.—*The National Association of Theatrical Employees embraces all connected with the staffs of theatres, either inside or out. The secretary is Mr. William Johnson, King's-chambers, Portugal-street, W.C.*

ANTHONY, HULL.—"*Romance*" *was written originally in play form, and is published by Macmillan's, St. Martin's-street, London, W.C., at 6s. A novel made out of the play may be obtained at the Lyric Theatre for 1s.*

E. DENT.—*The actor named recently wrote to the Press that the report of his death was greatly exaggerated. He is alive and well.*

LEONARD ROBSON.—(1) *Selina Dolaro died Jan. 23, 1889, aged 40.* (2) *We have no record of the second lady.* (3) *The actress mentioned has no children: her sister has one.*

JAY BEE.—*Regret we cannot inform you of the artiste's whereabouts during the coming week.*

FILMS.—(1) *The fee for the Lord Chamberlain's licence is one guinea for a play of less than three acts.* (2) *Pantomime and revue are included among stage plays, and require to be licensed.* (3) "*Comedien,*" *with the "e" as in pen.*

HOLLOWAY'S PILLS OINTMENT

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PRICES 1/1½ AND 2/9 PER BOX OR POT.

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THE OINTMENT is a faultless curative for Old Wounds and Sores, Bad Legs, etc.; while for Rheumatic and other pains, and Chest and Throat troubles, its value is supreme.

SILVERN IN PRICE GOLDEN IN WORTH

"ERA" FINANCIAL SECTION.

BY OUR FINANCIAL EXPERT.

A REVIEW OF THE WEEK.

Following the increased dividend declared by the Glasgow Alhambra comes the announcement of the highly satisfactory report of the past year's results of the Victoria Palace. The balance-sheet for the year ending November 5 shows that, with the balance brought forward from last year, the divisible profits amount to £50,175. After deducting fixed charges and interest, there remains a net sum of £44,886 to be dealt with at the forthcoming general meeting. The directors have added £5,000 to reserve fund, bringing it up to £30,000; have paid off debentures of £5,000, and, after charging excess profits duty and income tax, and making provision for further liability, propose to pay a dividend of 20 per cent., carrying forward £15,294. In spite of the Entertainments Tax and the other disadvantages under which the industry is at present labouring, Mr. Alfred Butt and his co-shareholders are to be highly congratulated on the increased dividend (20 per cent.), which is the highest the company have so far paid. Notification is given that the transfer books of the company are closed from November 17 to 26, inclusive, and the meeting of shareholders of the company to be held on the 26th inst.

The report and balance-sheet for the year ending June 30, 1917, of the Theatre Royal (Drury Lane) has just been issued. The accounts show a gross profit of only £7,600, as compared with £18,400 for the previous year, and the net result is a loss on the year's working of £5,900, as against a surplus of £5,300 for the previous year. The debit balance carried forward in the accounts, however, amounts to only £600, as the deficit is practically wiped out by the transfer of £5,000 from reserve. No dividend is recommended for this year. Shareholders are, however, looking forward to more satisfactory results from the pantomime of "Aladdin," preparations for which are now well advanced.

The official records show the following dealings to have taken place during the week: London Pavilion, at 30s.; Moss' Empires, at 80s. 6d.; Palace Theatre, up to 12s. 9d.; Associated Provincial Picture Houses, 6s.; Coliseum Syndicate, at 64s. 4½d.; ditto 6 per cent. Prefs. at 18s. 6d.; and Provincial Cinematograph Theatres "B" Pref., at 17s. 9d. G. A.

CURRENT MARKET QUOTATIONS OF THE PRINCIPAL THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.

The following Quotations, made up to Tuesday morning in each week, are supplied to us by Messrs. Keith, MacAllister and Co., Ltd., 53a, Shaftesbury Avenue, W.

Alhambra (London) £1 Ord.	..	1—1½	
,, 4th Deb. (1912) ..	..	80—85	
Assoc. Prov. Pic. Houses £1 Ord		2/3—2/9	
,, £1 6% Non-Cum. Pref.		¼—⅜	
B.B. Pictures £1 10% Cum. Pref.		8/6—9/6	
Biograph Ths. 10s. "B" Ord.	..	1/-—1/6	
Birmingham Th. Royal £1 Ord.		⅛—¼	
,, 5% 1st Mort. Debs.		65—70	
Coliseum £1 Ord.	..	3—3¼	
,, £1 6% Non Cum. Pref..		⅞—1	
,, 5½% 1st Mort. Debs. ..		95—100	
Croydon Hip. 6% 1st Mort. Debs.		48—50	
Empire £1 Ord. (10s. pd.) ..	..	9/6—10/6	
,, £1 Ord. (15s. pd.) ..	..	⅛—¼	
Gaiety Theatre £1 Ord. ..	..	⅛—¼	
Glasgow Alhambra £1 Ord.	..	2¾—2⅞	
,, Pavilion £1 Ordy.	..	2¼—2¾	
Hackney & Shep. Bush £5 Ord...		2¾—3¼	
,, £5 6% Cum. Pref...		3¼—3¾	
,, 5% 1st Mort. Debs.		60—70	
Howard & Wyndham £5 Ord.	..	4¼—4¾	
,, £5 5% Cum. Pref.		3¼—3½	
Leicester Pal. Th. £5 Ord.	..	4¾—4¾	
London Pav. £5 Ord... ..	..	1¾—1¾	
,, ,, £5 6% Cum. Pref.	..	2¼—3	
London Th. of Var. £1 Ord.	..	4/-—5/-	
,, £1 7% Cum. Pref.	..	13/6—14/6	
Manchester Hippo. £5 Ord.	..	6⅛—5¾	
,, 5% 1st Mort. Debs.		65—75	
Manchester Pal. of Var. £1 Ord.		1⅛—1⅛xd	
,, 5% 1st Mort. Debs.		90—95	
Manchester Th. Royal £10 Ord...		7¾—8¼	
Moss' Empires £5 Ord. ..	..	4—4⅛	
,, ,, £5 5% Cum. Pref.		3⅛—3⅝	
National Elec. Th. 10s. Ord.	..	8/-—9/-	
Oxford £5 Ord... ..	..	2¾—3⅛	
Palace Theatre 10s. Ord. (9s. pd.)		11/-—12/-	
Piccadilly Cir. Cin. Th. £1 Ord.		1—1⅛	
Picture Th. Finl. Trust £10 7½% Partic. Deb. Bond...	..	9¾—10¼	
Provl. Cin. Th. £1 Ord. ..	..	26/-—27/-	
,, ,, £1 7½% "A" Pref.		1—1⅛	
,, ,, £1 7½% "B" Pref.		17/6—18/6	
Robert Arthur Th. Co., 5% 1st Mort. Debs.	..	78—82	
Sheffield & Dis. Cin. Th. 10s. Ord.		1—1¼	
Th. Royal (Drury Lane) £1 Ord. (15s. pd.)	..	⅛—⅝	
United Theatres £5 Ord. ..	..	2—2¼	
,, ,, £5 5% Cum. Pref.		2¾—3	
Victoria Palace 10s. Ord...	..	22/-—23/-	

NOVEMBER 20, 1917.

(*Subject to market fluctuations.*)

x = ex dividend.

Keith, MacAllister & Co., Ltd.,

INVESTMENT BROKERS (INCORPORATED 1908),
SPECIALISING IN THEATRE, MUSIC HALL AND CINEMA COMPANIES' SHARES.
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Larger Sizes 1/3 and 3/-. The 3/- size is the most economical.
Of Chemists and Medicine Vendors the world over.
Insist on having Veno's, and refuse all substitutes.

VENO'S LIGHTNING COUGH CURE

The World's Best for Old or Young.

VARIETY CARDS.

These cards are inserted at 36/- for thirteen issues (small space) of "The Era."

IMPORTANT TO ARTISTES.

Additions and Corrections to these Cards must reach us not later than Tuesday, 4 p.m.

THE MUSICAL
ELLIOTT SAVONAS
In "THE PALACE OF ORPHEUS."
Business only through W. BENTLEY or G. BARCLAY, or direct to H. ELLIOTT.
Dec. 3, REGENT, SALFORD.

THE FIVE SISTERS
Real Sisters. Introducing Pianos, Mandolines, Singing, Violin & Acting.
Own Beautiful Setting carried. Different to all other Musical Acts.
This, PARK PALACE, LIVERPOOL. Next, THEATRE ROYAL, WORCESTER
Perm. Address, 2, INGLEWOOD MANSIONS, WEST END LANE, N.W.

FLORRIE FORDE
ON TOUR.

"DIVINA"
Bronze Medallist,
L.A.M., Eloc.

THE MINIATURE PAVLOVA.
This Week, SOUTH LONDON.
Next, TOTTENHAM.

OFFERS INVITED for PANTO.

UNEXPECTEDLY VACANT, Dec. 10.

Booked by WALTER BENTLEY.
All coms.,
MACCLARE, 39, NORTH END ROAD,
GOLDERS GREEN, N.W. 3.

MAY MOORE DUPREZ
The Original Jolly Dutch Girl. "Cute and sassy."
ON TOUR. All coms. to Business Manager, BERTRAM C. GRANT,
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THE NEW FUNBEAM.
SANDY POWELL

This Week, EMPIRE, CHISWICK.
Next Week, EMPIRE, BIRMINGHAM.
BOOKED INTO 1922. WALTER BENTLEY.

KATIE HUGHES
With the New Style.
This Week, HIPPO., PORTSMOUTH.
Sole Agents, F. and H. REEVES.

ON TOUR.
MISS
MABEL BUNYEA
IN HER FARCICAL COMEDY
"WHEN TWO HEARTS ARE WON"

WILL VAN ALLEN
COMEDIAN WITH SOME MUSIC.
This Week, HIPPO., WOOLWICH. Next, PALACE, HAMMERSMITH.

STILL THE BEST IN HER LINE.
JEN LATONA
AT THE PIANO.
QUEEN'S, POPLAR.
Manager, GEO. BARCLAY.

McALLISTER & SMITH
This Week, Nov. 19, PAVILION, GLASGOW.
Middle of Bill. VACANT, DEC. 24 (Scotland).

ROSA LOADER
A.T.C.L., A.L.C.M.
ON TOUR.
THE HAPPY SLAVEY AT THE PIANO.

MULLANEY BROS.
ON TOUR.
All coms., EDELSTEN and BURNS.

Lilian Boyack.
THE POPULAR MEZZO-SOPRANO.
This Week, OLYMPIA, SHOREDITCH.
All coms., c/o "The Era."

THE CARINA TRIO
IN THEIR ARTISTIC MUSICAL ENTERTAINMENT.
P.A., 68, Crescent Lane, Clapham Park, S.W. 4.

FRANK POWELL
CHARACTER PATTER COMEDIAN.
Always working. Next Week, WALHAM GREEN.
Agent, WALTER BENTLEY.

Miss EDIE VENO
L.T.V.
All coms. to
LEW LAKE, 1A, SOUTHAMPTON ROW.

Mr. HYMACK
"'AT BOGEY VILLA' is as perplexing as ever. There is no need to speculate how the changes of costume are worked. It is sufficient to remark that he has no competitors in his line."—BIRMINGHAM DISPATCH, July 10.
Nov. 19, HIPPO., LEEDS.

WILKIE BARD
This Week, EMPIRE, BIRMINGHAM.

G. H. ELLIOTT
L.T.V. until Dec. 10.
Address, 95, RICHMOND ROAD, LONDON, E. 8.

Miss HETTY KING
Wishes to notify all that her sole business arrangements are in the hands of Mr. HARRY DAY, of Effingham House, Arundel Street, Strand, to whom all communications must be addressed.

RAPIDLY RISING TO FAME.
MAY SHERRARD
THE NEW-STYLE COMEDIENNE.
Nov. 19, EMPIRE, ARDWICK.
Coms., N.V.A., 18, CHARING CROSS ROAD.

ALFREDO
This Week, LONDON COLISEUM.

SOPRANO.
HOPE CHARTERIS
Next Week. HIPPO., SHEFFIELD.
All coms., W. H. PRICE, ASHTON'S ROYAL AGENCY, 33, OLD BOND STREET, W.

Takeo & Koma NAMBA
Japanese
Eccentric Entertainers.
IN AN EXTRAORDINARY OFFERING.
ON TOUR.
Agents, EDELSTEN and BURNS.

GUS OXLEY
Principal Comedian,
THE BING BOYS NO. 1 CO.
Kennington Theatre, or 131, Clapham Road, S.W.

COMEDIAN AND DANCER.
JACK SMILES
This week, GRANVILLE, WALHAM GREEN. Next, T.R., ASHTON.
Vacant Nov. 26.
Coms, 11, Woodville Road, Leytonstone, E. 11.

LE PREMIER SENSATIONAL CHAIR BALANCING ACT
Betancourt
BET-AN-COURT
THE FRENCH CUBAN
Nov. 19, HEREFORD KEMBLE TH.
Nov. 26, RAWTENSTALL PAL.
NO IMMEDIATE VACANCIES.
Only a few 1918.
Coms. Direct or Agents.
Six sheets and d.c. Lithos. by Moody Bros., Birmingham.

ENA DAYNE
THE QUINTESSENCE OF DAINTINESS.
Nov. 19, VACANT (Between London and Middlesbro').
P.A., 199, HIGH ROAD, N. 15.

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THE CELEBRATED HAWAIIAN ENTERTAINER
From the Vaudeville Theatre
Is now Playing at the
Leading Variety Theatres.
P.A., 49, GOWER STREET, W.C.
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All communications, WARNER'S AGENCY.

HENRY J. CORNER
Presents
"SYMPHONIA."
This Week, PALACE, HALIFAX. Next, EMPIRE, LIVERPOOL.

Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
This Week, PALACE, DONCASTER. Next, ARGYLE, BIRKENHEAD.
Agent, CHAS. HAND.

FORD and TRULY
(CHUMS IN VAUDEVILLE).
Featuring "TRULY," the **ONLY** Mimic Dog.
ON TOUR.
All coms., GEO. BARCLAY.

"Roses and Radishes, Pansies and Peas."
NIXON GREY
COMEDIAN.
This Week, PALACE, HULL. Next, EMPIRE, EDINBURGH.

SCOTT and WHALEY
Starring in
"THE SUGAR BABY."
This Week, THE VICTORIA PALACE.

HARRY IDA
LINDEN & BERRIDGE
AUSTRALIAN COMEDY COUPLE.
This Week, EMPIRE, MARYPORT.

TOM GOTT
YORKSHIRE COMEDIAN.
WANTED, Monday Next.
Wire, Hippo., Rotherhithe, S.E.

Miss JOAN DEERING
Violinist, Featuring with the Popular Revue,
"ALL BRITISH."
This Week, HIPPO., ROTHERHITHE.

BEN BONNY
TAYLOR & BROWNING
IN
"A RUSTIC ROMANCE."
ALWAYS WORKING.

NEIL GOW
The Scottish Comedian.
This Week, HIPPO., ROTHERHAM.
Next Week, HIPPO., MANCHESTER.
Playing IDLE JACK in LONDON PANTO.
Fixed through HENSCHEL'S AGENCY.

FRED DUPREZ
(MR. MANHATTAN)

SAYS:
A man will yawn and read his programme when the stage is filled with good looking chorus girls, but he gets awfully excited when he observes a well-filled stocking in the street.

This Week, EMPIRE, LIVERPOOL.
NextWeek, ALHAMBRA, BRADFORD.
London production soon—maybe.

JUST ME.
FLORENCE YAYMEN
This Week, PLAYHOUSE, FELIXSTOWE.
All coms. to WALTER BENTLEY, or direct to
144, DENMARK HILL, S.E. 5.

JOHN LESTER
and "HIS."
En route SOUTH AFRICA.
Coms., L.V.T.A., or EMPIRE, JOHANNESBURG.

THE MERRY AMERICAN COMEDIAN.
JOHNNIE FIELDS
In "ARLETTE," at the Shaftesbury Theatre, W.
Under Management of GEORGE GROSSMITH & EDWARD LAURILLARD.

A MUSICAL ACT AND YET NOT A MUSICAL ACT.
THE CAVENDISH FOUR
IN TUNEFUL TRIOS & TOPICAL TWADDLE.
Resuming STOLL TOUR. All coms., 65, MARGARET ST., W.1.

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THE ONLY
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REX DORIS
ROMAINE & DAINTON
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All Coms.:—Norris & Clayton, Ltd.

THE DAINTY YOUNG IMPRESSIONIST
OLGA SYDNEY
(Bronze Medallist—L.A.M. ELOC.)
THIS Week, HIPPO., POPLAR.
Next Week, L.T.V.
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AN ENTERTAINER IN STUDIES, STORIES, SKITS AND SKETCHES.
F. and H. REEVES . . . . . BRIXTON.

MARY MAYFREN
"THE WOMAN OF LOUVAIN."
This week, BRIXTON. Next, HOLBORN EMPIRE,
All Coms.—WALTER BENTLEY.

For other Variety Cards see pages 17 and 22.

LAKE'S VARIETY AGENCY, 1a, Southampton Row, W.C. 1.
Telegrams:—
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Telephone:—
MUSEUM 2176.

NOTICE TO MANAGERS.

"The Wise Jester."—*Vide Manchester Guardian, 9/10/17.*

MARK SHERIDAN

PRESENTS

An Original Musical Travesty,

"GAY PAREE;

Or, A ROYAL DISCOURSE."

(With apologies to W. W. Kelly, Esq.) **Written and Composed by FRED SHAW, the Man Frae the North.**

MARK SHERIDAN as THE LITTLE CORPORAL.

MAGNIFICENT SCENERY. Six New Scenes. Designed and Painted by T. F. Dunn, T.R., Glasgow.

GORGEOUS COSTUMES by H. & M. Rayne, J. Hyman & Co., Nathan & Co.

MODERN DRESSES. Macbeth Bros., Manchester.

WIGS by Gustave, Clarkson, &c. **BRAINS** by Fred Shaw.

POWERFUL COMPANY. SPECIAL LONDON CHORUS.

BAND PARADE IN COACH AND PAIR. ALL NEW PRINTING.

WANTED: XMAS DATES ON (with exceptions).

Address: ARTHUR MILTON (Business Manager for Mark Sheridan).

THIS WEEK: HIPPO., WIGAN. NEXT: 37, LEATHWAITE ROAD, Clapham Common, London, S.W.

MARK SHERIDAN'S "GAY PAREE" COMPANY

Already Engaged. Others Pending.

Mr. ARTHUR MILTON (Milton Rays).
Mr. SYD MAY (Comedian and Mimic).
O'WRAY & O'DARE (Late Hall & Earle, Comedians).
Mr. SIDNEY BURT (Stage Manager, &c.).
Mr. FRED SALUSBURY (Trombonist, &c.).
Mr. ALLAN NAPIER McNAB (Instrumentalist, &c.).
Mr. ALF. GLOVER (Musical Director).
Mr. J. J. MATHER (Trap Drummist, &c.).
Mr. ARNOLD SEQUIN (Animal Performer).
Mr. T. F. DUNN (who travels with the Company) (Producer & Artist).
Miss D. CARIELO (Soprano, &c.)
Miss BETTY DAVENPORT (Soubrette).
Miss DORIS DELMAR (Violinist, &c.).
Miss SIDNEY BURT (Character Actress).
Miss BLANCHE SNOWDEN (Singer & Dancer).
Miss ETHEL DAVENPORT (Manageress).
Miss CONNIE SALUSBURY.
TWO CORNET PLAYERS.
16 FIRST-CLASS LONDON CHORUS LADIES.
MASTER CARPENTER.
PROPERTY MASTER.
WARDROBE MISTRESS.

And the Original and Only

MARK SHERIDAN

ORGAN by Cramer, Beale & Co., Regent Street, London.

PIANO, Broadwood & Co. **BRAINS** by Fred Shaw.

WANTED to PURCHASE a NAPOLEONIC COACH (for two horses).

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ROBB WILTON

Wishes to thank Managers for offers and communications re

PANTOMIME,

INCLUDING

Drury Lane Show for Olympia, Liverpool;

Messrs. Howard and Wyndham;

Mr. Cruikshank, King's, Edinburgh;

but owing to the very

ENORMOUS SUCCESS

OF MY

NEW NUMBER.

"SHERLOCK BILL,"

I have decided to leave Pantomime out for this year consequently have one or two

DATES VACANT

IN

JANUARY

AND

FEBRUARY.

Representative:

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, NOVEMBER 26, 1917.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for "Zig-Zag."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Company as booked.

ALEXANDRA THEATRE, STOKE NEWINGTON.

BROADWAY T., NEW CROSS.
Picture Entertainments.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Company as booked.

EMPIRE, SWANSEA.
Rehearsal at 2 p.m. for:—
Royal Bartle Quartette, Barrett and Knowles, Gus Garrick, Harold Montague.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Prof. Earle, Albert Le Fre, Rollo and Rega, Evelyn Taylor, Tom E. Hughes.

PANOPTICON, CARDIFF.
Picture entertainments.

OLYMPIA, CARDIFF.
Rehearsal at 12 for:—
Ed. Kinsberry and Miss Beulah Armstrong.

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Sammy Shields, Pauline Travis, Denziloe Trio, etc.

EMPIRE, GLASGOW.
Rehearsal at 1 p.m. for:—
Company as booked.

COLISEUM, GLASGOW.
Rehearsal at 1 p.m. for:—
Sam Stern, Nine Bogannys, Real McKays, Clara Butterworth.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Fyne & Hurley, Lou Edwards, Lily Morris, etc.

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Sandy Powell, Edie Veno, Betty Washington, Tom E. Finglass, Lottie Collins, Jun., 5 Wartons

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Ernie Garner, Clarice Chesney, Gladys Ivanhoe.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Company as booked.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Agda & Co., Symphonia, etc.

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Rudford and Valentine, Baris Trio, Takio, Lucille Benstead, Flora Cromer.

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Bi-Bo-Bi, Olga Charna, Victor Kelly, Happy Tom Parker, Manny and Roberts, Hanlon Charles Troupe.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
O'Wray and O'Dare, Sisters Urma, Kiddie Kennedy, Nora Delaney, Frank Whitman.

GRAND PICTURE HOUSE, WALSALL

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Ernesto, Will Van Allan, Rosie Reys, Jerry and Co., Duncan and Godfrey.

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Waters and Morris, Royal Gothams Christine Roy, Thornton and Delia, Ernes Hastings.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Company as booked.

NEW EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Company as booked.

EMPIRE THEATRE, BELFAST.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE THEATRE, DUBLIN.
Rehearsal at 12 noon for:—
Company as booked.

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
Gertie Gitana, Grock and Partner, Barton and Ashley, Martini Trio, Winifred Ward and company as booked.

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Coram, Swanstone and Hammond Ol Morselli, Ernie Reem, J. H. Scotland, Th Akebona Troupe.

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Frills and Fancies."

IMPERIAL HALL, WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

HER MAJESTY'S T., WALSALL.
Rehearsal at 1 p.m. for:—
Company as booked.

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fireproofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) [illegible], and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinees are held every Wednesday at the **Empire Theatre, South Shields**, at which new acts may be presented. Applications should be made to the Manager at the Theatre.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager**, and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.*
Mr. ERNEST WIGHTON, *Booking Manager for the Tour.*
} Can be seen by appointment Only.

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Written by Geo. R. Sims.
Music by John S. Baker.

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MR. BRANSBY WILLIAMS.
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Chairman & Managing Director, OSWALD STOLL.
Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS: Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR NOVEMBER 26, 1917.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Miss Ellen Terry and Co. in scenes from "The Merry Wives of Windsor," "The Old Lady Shows Her Medals," "The Fringes of the Fleet," Baisden, Elven Hedges, Miss Ina Hill, Cyril Clensy, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE NEW MIDDLESEX.
Rehearsal at 12 noon for:—
"Pleasure Bound."

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Patti Loftus, Cooper Mitchell, Sergt. Brennan, Tom E. Hood, Emilie Hayes, The Poppescus, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Laurie and Elsie, Daisy Taylor, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Walker and Thompson, Brooklyn Comedy Four, Austin Rudd, The Great Wieland, Lydia and Francis, Jack Lane, Bioscope, Rene Ralph.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Ida Long, Mullaney Brothers, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 12.30 p.m. for:—
Anne Godfrey, Clown Argo, Gaby Revette, Armstrong and Howarth, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12 noon for:—
Cosgrove and Burns, Tom Clare, The Ediviettas, Pat Lynch, Laura Noves, Erne and Chester, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Thornley-Dodge, May Sherrard, Cornalla and Eddie, "The Get-Away," Bioscope.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Yamagata Troupe, George Newburn De Busse, Alice Craven, Adam Tomlinson Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Neil Gow, Rinaldo, Bioscope.

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And in association with the above—

THE ALHAMBRA, LONDON, W.C.
"Round the Map" Revue. Cast includes Violet Loraine, Nelson Keys and Alfred Lester.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—
FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. London Coliseum, London Opera House, and Manchester Hippodrome require 20 parts, including 3 first violins, extra 'cello and bass, and extra part for harp if not scored for.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Telephone Nos., Gerrard 56[illegible] and 2619.

Calls for Monday, Nov. 26, 1917

LONDON PAVILION.
Rehearsal at 11.30.
H. V. Esmond and Chas. Macdona present "A Kiss or Two."
Haidie de Rance and Hero.

OXFORD.
Rehearsal at 12.
Chas. B. Cochran's Production "The Better 'Ole."

METROPOLITAN.
Rehearsal at 12.15.
Moss' Empires present "Joy-Land."

CHELSEA.
Rehearsal at 12.
Chas Hutchins presents "The Q's."
Sanger's Musical Sea Lions.
Fitzgerald's Club Juggling Girls.
Arthur Alston. Jack Birchley.
Alice Hollander. Gus Harris. Doris May.
Clifford Morgan. Bioscope.

EUSTON.
Rehearsal at 12.
Florrie Forde. Maximilian the Great, Arthur Aiston. Black and White.
The Enzers. Sisters Mestry. Mlle. Clemente.
Vasey and Ramsey. Gwen Thomas.
Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Gladys Archbutt and A. E. Story present "Oh! I Say."

SOUTH LONDON.
Rehearsal at 12.
Harry Lamore, Marie Kendall, Gus Harris, The De Breans, Bell Bros., Edgar Curtis, Marjory Ayling, Fields and Doreen, Mark Carney, Bioscope.

EAST HAM.
Rehearsal at 12.
Leo Stormont and Co. in "The Doctor's Duel," Tucker, Foot-Gers, The 4 Swifts, Anna Hana, Orpheus Trio, Monroe and Robbins, Evelyn and Clayton, Martin Dawson, Bioscope.

TOTTENHAM.
Rehearsal at 2.
Wallace Selkirk's Spectacle, "Clans of Bonnie Scotland," Yelson Trio Kea Japanese Trio, Mewse and Singer, Edis and Forbes, Chas. Stevens, George Benson, Divina, Ethel Castaldini. Bioscope.

BRIXTON EMPRESS.
Rehearsal at 12.
Violet Black and Co. in "A Big Ace."
The Seven Bramusas.
Estelle Rose, The Four Tommies, The Three Canadiens, Clifford Morgan, Romaine and Dainton, Maggie Carr, Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
Flying Banvards, Harry Champion, Naughton and Gold, Vine and Brewer, George Benson, Three Diamonds, Evelyn Hardy, Andy Carr, Marie Clark, Bioscope.

These Calls are communicated by the Management for the information of Artistes without prejudice.

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BEN ALBERT
DAINTY DORIS
and
MARY MAYFREN
& CO. in
"THE WOMAN OF LOUVAIN."

MATINEE THURSDAY at 2.30

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WILKIE BARD
LORNA & TOOTS POUNDS
FLORENCE SMITHSON
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JAY WHIDDEN
HARRY FORD
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GRAND PALACE, CLAPHAM JUNCTION
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FREDERICK LLOYD
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Tel. ILFORD 716.

"CARRY ON,"
featuring
HARRY ANGERS
RENEE REEL
LOWE & LOWMAN
QUEENIE LEIGHTON
OSWALD BEMAND
GROGIE

WOOLWICH HIPPODROME
6.30 and 8.50.
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"THE HOUSE THAT JERRY BUILT,"
featuring
LEW LAKE
BOB MORRIS
SIX MUSICAL NAVVIES
WARNER
IDA BARR
WHEELER & WILSON

MATINEE THURSDAY at 2.30

CROYDON EMPIRE
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WILLESDEN HIPPODROME
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Tel. WILLESDEN 49.

"HER LOVE AGAINST THE WORLD."

BALHAM HIPPODROME
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Tel. STREATHAM 1708

"ALL BRITISH,"
featuring
JACK CARDIFF
DICKIE JUNE
MAY HILL
JOAN DEERING
3 LACYS
WELL & SMITH

PUTNEY HIPPODROME
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